

SUNSHINE

By

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OPEN ON:

1 **BLACK SCREEN**

1

Total darkness, with a pinprick of light in the center.

PINBACKER (V.O.)
Those stars are the fleshed
forebears of these dark hills,
bowed like labourers, and of my
blood.

Silence.

PINBACKER (V.O.)
The death of a gnat is a star's
mouth: its skin, like Mary's or
Semele's, thin as the skin of fire:
a fire fell on her.
(beat)
A sun devoured her.

Suddenly, cut from darkness to BLINDING LIGHT, and...

2 **EXT. THE SURFACE OF THE SUN**

2

It never coalesces. It's something we can't quite
comprehend. Too much power, too massive, too ancient.

The image boils and rages, and is completely hypnotic.

The noise is overwhelming.

Over this, the TITLE:

SUNSHINE

3 **EXT. THE SUN**

3

... The curve of the sun against the dark of space, where
solar flares arc thousands of miles, before the vast gravity
of the star pulls them back...

4

EXT. SPACE

4

... Now tens of millions of miles distant from the star, where the sound of fission and countless rolling nuclear detonations are silent in the vacuum...

5

EXT. ICARUS II

5

... a SPACESHIP is heading towards the sun.

The ship is curved and organic in its design, but similar to a vast missile head.

From the back of the ship, the engines protrude out of a dark cavity.

These engines, and the part of the ship that can be seen inside the cavity, are rotating steadily.

Most striking of all, the ship is covered in mirrored gold panels, similar to snake scales.

The mirrored panels cover the entire surface of the ship, except for an OBSERVATION SLIT at the front end of the craft, and a PORTAL toward the engine section.

This slit and the portal are constructed with a thick half-mirrored glass.

The distances involved are so huge between the ship and the sun that it hardly seems to be moving.

But as we get closer, and we see space dust and particles flash past or colliding with the hull, detonating and burning under the impact and friction, we realise that in fact the ship is travelling at an extraordinarily fast speed.

On the SPACESHIP'S side is its name: ICARUS II.

6

INT. SLEEPING QUARTERS/CAPTAIN'S QUARTERS

6

In the CAPTAIN'S QUARTERS of ICARUS II, a closed-off subsection of the SLEEPING QUARTERS, two men sit either side of a small table, arms folded, their faces a picture of deep thought.

The first, and older, of these two men is CAPTAIN ASHER. The ICARUS II is under his command. He's a career astronaut. Implacable, calm, experienced.

The younger of the two men is CAPA. CAPA is a career physicist. In contrast to ASHER, CAPA is thin, young, nervy, unkempt. He has a couple of weeks beard-growth, and his hair is bedraggled.

Between them is a CHESS BOARD - sparse pieces, scattered. The end game.

Silence.

No movement from either of them.

The moment is held.

And held.

Finally, CAPA puffs out his cheeks and expels a loud sigh. He reaches for his KING, and tips it over.

He has RESIGNED.

ASHER nods.

ASHER

Good game.

They shake hands.

CAPA checks his watch.

CAPA

Three and a half hours.

ASHER

A long one.

CAPA

Really takes it out of you. All that concentration.

ASHER

It does.

A moment.

Then silently both men start to reset the board to play again.

7

INT. OXYGEN GARDEN

7

CORAZON, a woman in her early thirties, a Biologist, kneels beside a tall tree fern, using secateurs to trim away dead fronds.

In fact, she is surrounded by ferns, of all species and sizes.

The ground is a carpet of mosses.

CORAZON looks as if she is in a prehistoric jungle, except that above her is a thick glass PORTAL, behind which is outer space and the constellation of stars.

From various points in the roof of the garden, upside down pyramids are positioned.

On these pyramids, condensation collects and runs the length, down to the tips, where it streams from the point into pools beneath.

8

INT. FLIGHT DECK

8

On the flight deck of the ICARUS II, two more astronauts sit in front of their instrument panel, which glitters with backlit displays and switches.

These are MACE and CASSIE - flight crew, in the PILOT and CO-PILOT seats.

But neither have their seat-straps on, or look like they are doing much in the way of piloting.

MACE has his seat reclined, and is dozing with his chin on his chest and his feet propped up on the instrument panel.

CASSIE is reading a book.

The book is LADY CHATTERLY'S LOVER.

MACE stirs in his sleep, and his foot shifts...

... flicking a switch to 'off' position with his heel.

CASSIE, engrossed in her novel, hasn't noticed.

Nothing happens for a couple of moments.

Then:

ELECTRONIC VOICE
Warning. Coolant from port
stabiliser redirected to rear
engines. No extra coolant in rear
engines required. Recommend
coolant redirection is cancelled.

CASSIE, unconcerned, not looking up from her book:

CASSIE
Fine.

The switch flicks itself back.

ELECTRONIC VOICE
Coolant redirection cancelled.

CASSIE doesn't bother to respond...

... but does reach out with her hand to swipe at MACE'S legs.

Grumbling through his sleep, MACE takes his feet off the
instrument panel and rolls over on to his side.

9

INT. SLEEPING QUARTERS

9

The COMMS OFFICER is asleep in his bunk, visible only as a
silhouette behind the frosted-glass privacy partition.

We can't see him, but the name on his bunk reads: HARVEY.

10

INT. SOCIAL AREA

10

In the SOCIAL AREA, the NAVIGATION OFFICER, TREY is preparing
food for the entire crew.

Above the small kitchenette surface, we can see his name
circled on the rota.

He hums to himself quietly as he prepares the food.

11

INT. OBSERVATION ROOM

11

The Observation Room is three walls and a huge window. The
room is at the most forward position of the ICARUS II,
therefore this window faces the sun.

But the window is darkened greatly.

The sun is only visible as a dull orange orb surrounded by blackness.

The room itself is only lit by the dull orange...

... but in the gloom, sitting on the observation couch, facing the window, we can see a man.

SEARLE - the doctor and psychiatrist of ICARUS II.

SEARLE

Icarus.

The ELECTRONIC VOICE, the voice of ICARUS, replies:

ICARUS

Yes, Doctor Searle.

SEARLE

Please re-filter the observation room portal.

ICARUS

Filter up or down, Doctor Searle?

SEARLE

Up.

... And the light levels dial up.

The room brightens considerably. We can see SEARLE clearly now. He is the oldest crew-member - in his mid-forties.

He gazes at the sun, fascinated. Though still distant, the star is much larger and closer than we have ever seen it on Earth.

SEARLE is as hypnotised by the sight as we were during the opening sequence.

SEARLE

Icarus - how close is this to full brightness?

ICARUS

At this distance of thirty six million miles, you are observing the sun at two percent of full brightness.

SEARLE
(smiling)
Two percent... Can you show me four percent?

ICARUS
Four percent would result in irreversible damage to your retinas. However, you could observe three point one percent, for a period of not longer than thirty seconds.

A moment.

SEARLE
Icarus - please change filter to three point one percent.

An amazing blast of bleaching brightness fills the room.

SEARLE sucks in a gasp, like a man diving into ice water.

FADE TO WHITE.

12

INT. SOCIAL AREA

12

A FREEZE FRAME of the entire crew.

They are all smiling, gazing directly at us.

And all wearing HALLOWEEN COSTUMES.

Except that, when we pull back, we see that this is a FRAMED CREW PHOTO, hanging in the SOCIAL AREA of ICARUS II.

The SOCIAL AREA contains space to eat, relax and take briefings.

In the MESS SECTION, the entire crew of ICARUS II are sitting down to eat.

MACE waits as his plate is prepared by TREY.

Impatient, MACE sticks his finger in the stew and takes a taste.

MACE
Pretty good. What is it - chicken?

TREY picks up the packet he used for preparation and takes a look.

TREY

Beef.

SEARLE sits with CAPA and CORAZON.

SEARLE

It's invigorating. It's like taking a shower. In light.

(beat)

You lose yourself a little.

CORAZON

Like a flotation tank.

SEARLE

Actually, no. For psych-tests on deep space, I've run many sensory deprivation trials, testing total darkness in flotation tanks. The point about darkness is: you float in it. You and the darkness are distinct from each other because darkness is a vacuum, an absence of something, whereas we are something.

SEARLE pauses.

SEARLE

But total light envelopes you. It becomes you.

SEARLE laughs.

SEARLE

Anyway. It's very strange. I recommend it.

MACE is passing with his tray of food.

MACE

What's strange is, you're the psych-officer on this ship, and I'm clearly a lot saner than you.

Now FOLLOWING MACE...

... who sits with ASHER, CASSIE and HARVEY.

MACE

So - in case you hadn't noticed...

ASHER

I had. The solar wind reading is much higher than we'd anticipated at this distance.

All look to HARVEY - Comms Officer and second in command.

HARVEY

For the moment, we can still send package messages back. High frequency bursts will rise above the interference, and the moon stations will pick them up.

(beat)

But it's possible that within forty eight hours we won't be able to communicate at all.

ASHER

Possible?

HARVEY

Probable.

CASSIE gives a little shiver.

CASSIE

We'll be on our own.

MACE shrugs.

MACE

We're fifty five million miles from Earth. We're already on our own.

All in the mess room have now fallen quiet. They listen to ASHER speak.

ASHER

We were all expecting this. No great drama - we're just flying into the dead-zone seven days earlier than we thought. But if any of you were planning on sending a final message home, you might want to do it now.

CAPA sits in a small cubicle, facing a screen, which shows his own face looking back at him.

The image on the screen is frozen, and of low resolution.

The door to the cubicle is clear glass, and behind it we can see the COMMUNICATION AREA of the FLIGHT DECK - the Comms Center. In the Comms Center are MACE, TREY and HARVEY. They are talking, but the glass door is fully soundproofed and we can't hear what they're saying.

CAPA hits a button on the console in front of him, and the image on the screen begins to play.

As he watches, he plays idly with a BRACELET OF BEADS.

CAPA RECORDING

Well. Mum and Dad. I hope you're proud of your son, saving mankind and so on. Don't be hard on my big sister just because she isn't saving mankind. Being a full-time housewife makes her just as deserving of your love and respect as me.

(beat)

Did I mention I was saving mankind?

(beat)

Sis - guess what? I miss your cooking. I hope Maxwell is doing okay. Kiss your kids from me. Tell them I said hi.

(beat)

It takes about eight minutes for light to travel from the sun to Earth. Which means you'll know if we succeeded about eight minutes after we deliver the payload. All you have to do is look out for a little extra brightness in the sky. So if you wake up one morning, and it's a particularly beautiful day...

(shrugs)

... you'll know we made it.

(beat)

See you in a couple of years.

The recording ends.

CAPA looks at his frozen face a couple more moments. His finger hovers midway between two buttons on the console:

DELETE and SEND.

14 EXT. ICARUS II

14

ICARUS II flies through space.

With an effect similar to Northern Lights, the glow of the SOLAR WIND kicks up and flickers around the hull.

15 INT. OBSERVATION ROOM

15

CORAZON enters the observation room.

It is extremely bright. She winces, shielding her eyes.

CORAZON
Icarus, dial it down a little, will you?

ICARUS
Yes, Corazon.

The light fades to a lower level, revealing something that was too bright to see previously...

Sitting on the observation couch is CAPTAIN ASHER.

His eyes are wide, a little glazed. He looks almost in a trance.

CORAZON
... Captain?

ASHER blinks, and rubs at his eyes.

CORAZON
I'm guessing you've been talking to Searle.

ASHER looks towards CORAZON, and seems to take a few moments to actually see her.

ASHER
Did you send a package back?

CORAZON
I did. To my husband. You?

ASHER
I said my good-byes before I left.

CORAZON
I didn't realise I was saying
goodbye.

ASHER smiles perfunctorily.

ASHER
How are the ferns holding up?

CORAZON
Fine. Very high productivity. In
fact, their productivity is going
up. It will tail off dramatically
when we get nearer. But in truth,
we already have the oxygen reserves
to make it there, and quarter-way
back.

(beat)
You're thinking about Icarus One.

A beat.

ASHER
Always.

Corazon nods.

CORAZON
Well, whatever it was that tripped
them up, I can tell you it wasn't
lack of air. Not on the outward
journey, at any rate.

16

INT. FLIGHT DECK/COMMS CENTER

16

CLOSE UP on the faces of CAPA and MACE.

They are right next to each other, temples crushed together.

Both men are straining, teeth gritted, eyes blazing.

It takes a moment to realise they are FIGHTING in the
COMMUNICATION CENTER.

MACE - much bigger and stronger than CAPA - has CAPA in a
headlock.

MACE suddenly swings CAPA around in a judo throw and slams
him hard onto the floor.

Then he's on CAPA, swinging his fist, punching CAPA in the
face...

Then he's being hauled off by HARVEY and TREY.

TREY

Mace - what the Hell are you doing?

MACE

(struggling, yelling at
Capa)

Little fucking prick! Mother
fucker!

HARVEY and TREY pin MACE against the wall as CAPA scrambles
backwards.

HARVEY

Mace! Cut it out!

MACE

He took three quarters of a fucking
hour in there! Now the fucking
wind is too high for me to send my
package home!

CAPA

(wiping blood off his
mouth and nose)

I'm sorry! I didn't realise I was
taking so long!

17

INT. FLIGHT DECK

17

CASSIE is on the FLIGHT DECK.

The fight is going on within the Flight Deck area...

... but she is watching it on a live feed of the scene as
MACE is held by HARVEY and TREY, and CAPA stands apart.

There is no sound on the feed.

It looks like a pub brawl on CCTV.

18

INT. MED CENTER

18

MACE sits opposite SEARLE.

MACE is nursing his knuckles in one hand, breathing hard.

Silence between the two men.

Eventually:

MACE

So how does this work?

SEARLE says nothing.

MACE

Am I supposed to tell you about my childhood?

SEARLE smiles.

SEARLE

I probably know more about your childhood than you do.

19

INT. SLEEPING QUARTERS/CAPTAIN'S QUARTERS

19

ASHER sits in his CAPTAIN'S QUARTERS.

He's looking at a screen. On the screen, we can see it is a live feed from the MED CENTER, where MACE is talking to SEARLE.

ASHER'S face is blank, unreadable as he listens in on what MACE is saying...

MACE

I was going to say we were the best. But we're not. The crew of Icarus One was the best. We're the second best.

(beat)

The second best eight people to complete this mission. Eight, chosen out of nine billion.

He pauses.

MACE

But Capa decides he doesn't want to cut his hair. I fall asleep on duty. Cassie reads the same book over and over. Asher stares at a chess board all day. Corazon talks to her plants.

(beat)

It doesn't mean anything. Just that we're human. And that sixteen months is a long time.

(beat)

I messed up.

MACE turns to look directly at the screen - and we realise he knows he is being watched.

MACE

It isn't going to happen again.

SEARLE nods. Then scribbles something on a pad, rips off a page, and hands it to MACE.

SEARLE

Prescription.

20

INT. MED CENTER/EARTH ROOM

20

Is this the boiling surface of the SUN? No. It's the OCEAN in the orange light of SUNSET. WAVES crash and thunder, and the glow of the setting sun catches the spray.

And this is projected on the walls, ceiling and floor of the EARTH ROOM - a space of uncertain size, because the projected image hides the division between walls and floor.

It creates the impression that a person in the EARTH ROOM is suspended in space.

In this instance: MACE.

A moment -

Then the sound and image of the waves melts away and is replaced by -

MORNING MIST and SOFT LIGHT filtering through the leaves and branches of trees.

MACE frowns.

MACE reaches out - and puts his hand on the wall.

The wall is closer than we had thought.

MACE

... Bring the waves back.

ICARUS

Doctor Searle's prescription specifies a peaceful module.

MACE

The waves make me feel peaceful.

A moment.

Then the waves return.

FADE FROM the waves, now to the...

21 EXT. THE SURFACE OF THE SUN

21

... actual surface of the sun.

22 INT. SOCIAL AREA

22

CAPA sits alone. His lip is split, but the cut is small and has dried over.

MACE enters. Remains in the doorway.

CAPA looks round.

A moment between them.

 CAPA
Mace. I really am sorry. I should
have let you go first, and...

 MACE
 (cutting in)
It's me. I'm the one apologising,
okay?

 CAPA
... Okay.

CAPA waits.

No apology comes.

 CAPA
Was that the apology?

 MACE
 (uncomfortable)
Yeah.

 CAPA
... Consider it accepted.

 MACE
Okay.

MACE exits, leaving CAPA alone, somewhat bemused.

23

INT. FLIGHT DECK/COMMS CENTER

23

HARVEY sits in the COMMS CENTER.

We can hear the fuzz sound of radio static.

But behind the static is another noise - looping, arcing tones and pitches.

This is the sound of the interference caused by SOLAR WIND.

HARVEY is checking through digital frequencies. The intensity of the static in relation to the solar wind varies, but neither can be cancelled entirely.

HARVEY speaks into a microphone.

HARVEY

Icarus Two to Moon Stations. This package timed at fifteen thirty two, day four hundred and eighty four, comms delay at five minutes and seventeen seconds. Total radio silence now for four hours and eleven minutes. Please respond.

Long beat.

HARVEY

Icarus Two to Moon Stations. This package timed at fifteen thirty three, day four eighty four, comms delay at five minutes and seventeen seconds. Total radio silence now for four hours and...

HARVEY breaks off.

HARVEY

Twelve minutes.

Long beat.

HARVEY

Please respond.

Long beat.

HARVEY

(quiet)

Okay.

(beat)

(MORE)

HARVEY (cont'd)
Moon stations. This is Icarus Two.
Signing out.

HARVEY hits a button and the sound of the static cuts dead.
Now we can only hear the SOLAR WIND.
The noise is strange, abstract but almost melodic.
HARVEY remains sitting in his chair, listening.

24 EXT. ICARUS II 24

Hearing the SOLAR WIND, seeing the NORTHERN LIGHTS effect...
... through the window of the Oxygen Garden, where CORAZON
kneels by her plants...

25 EXT. ICARUS II 25

Hearing the SOLAR WIND in the Observation Room...
... where SEARLE sits, bathed in light.

26 INT. STELLAR FISSION BOMB 26

CAPA stands on a gantry, surrounded by darkness.
He is working on a console, and his face is illuminated by
the scrolling data.

27 INT. SLEEPING QUARTERS/CAPTAIN'S QUARTERS 27

ASHER sits alone in his quarters, gazing at a VIDEO FILE that
plays on his monitor.

The VIDEO FILE shows the FLIGHT DECK of ICARUS ONE.

A man, JIM WHITE, is speaking direct into camera.

Behind him we can see two other crew going about their
business - a female crew member and PINBACKER.

JIM WHITE is delivering a routine file report from ICARUS
ONE.

JIM WHITE
(on video file)
Water purification test passed
okay. Radiation levels as
expected.

In the background, the female crew member laughs.

JANE SPENCER
(on video file)
He means: if the mission was any
longer, we'd all die of cancer.

JIM WHITE continues.

JIM WHITE
(on video file)
Iodine caused some nausea, but
nothing we couldn't handle.

ASHER hits a button. Skips to the next report.

PINBACKER
(on video file)
- which, by seventeen hundred, Moon
Time, had turned into a minor
asteroid storm. None bigger than a
raindrop, but we had nineteen
punctures to the engine
compartment.

PINBACKER pauses.

PINBACKER
(on video file)
Took us three alpha shifts to patch
it up. Lost a little vapour. Not
serious.

PINBACKER pauses.

PINBACKER
I watched them hit us from the Oh-
Two garden. Got to tell you, Moon
Base: it was beautiful.

ASHER hits pause. He rubs his eyes. He's been doing this
for hours.

On the monitor screen, PINBACKER'S face is frozen.

28

INT. FLIGHT DECK

28

CASSIE sits in the copilot's seat.

Her dog-eared copy of LADY CHATTERLY'S LOVER is face down on her lap, folded open about two thirds through the text.

But she isn't reading.

She has seen something.

In front of her is a wide portal screen, similar to the portal to the Observation Room, but this is cluttered with the symbols and readings of a HEADS UP DISPLAY.

CASSIE

Wow.

In the cluttered screen, we can't make out what she has seen.

And behind her, neither MACE nor TREY look up. They are engrossed in calculations and readings.

CASSIE

Guys. You want to see something?

29

INT. OBSERVATION ROOM

29

The entire crew is gathered in the OBSERVATION ROOM.

TREY

Speech!

CAPA

Speech!

SEARLE

Oh all right. I did have a few words I wanted to say.

Everyone laughs...

... because the guy who has to make a speech is ASHER.

ASHER walks to the front of the room, with the vast and darkened view window behind him.

ASHER takes a moment.

ASHER

Well - I *should* have a few words to say... but on reflection, what can one say?

He pauses for effect.

Then:

ASHER

Ladies and gentlemen...

The view window brightens.

ASHER

Mercury.

Revealed, behind him, the stunning vision of...

... MERCURY, eclipsing the sun, which burns in a penumbra around the silhouetted planet.

A black disc and a burning halo.

30

EXT. MERCURY

30

Stunning views of the sun-blasted planet...

... in space...

... illuminated by the sun...

... then MERCURY and ICARUS II and the SUN behind.

31

INT. FLIGHT DECK/COMMS CENTER

31

HARVEY sits in his chair, dozing with his chin on his chest. We notice HARVEY has a few days stubble showing.

Over the speakers is the sound of the SOLAR WINDS.

Then, through the noise we hear:

Faintly, a steady series of regularly spaced tones. On, off, on, off.

CLOSE UP on HARVEY'S face.

Hearing the noise through his sleep...

... waking.

32

INT. SOCIAL AREA

32

The crew is filing into the BRIEFING AREA...

... where ASHER, SEARLE and HARVEY are already sat.

We notice that:

CAPA'S beard and hair are longer, and he is more bedraggled.

MACE has cut his hair very short.

CORAZON has earth and dirt embedded under her fingernails, into her fingerprints.

SEARLE is wearing sunglasses with extremely dark black-out lenses, and his skin is reddened and peeling slightly.

ASHER and SEARLE wait in silence while the others take their seats...

... and when they have taken their seats, ASHER stands.

ASHER

Okay.

ASHER takes another moment as they settle.

ASHER

Okay - here it is. As you are all aware, we've just entered orbit with Mercury, where we will be making a single full pass in order to make use of the planet's gravity as a sling-shot velocity boost for the final leg.

(beat)

You will also be aware that we have now been out of all communication with moon stations for fifty six days.

ASHER turns to HARVEY.

ASHER

Harvey - you want to pick this up?

HARVEY nods.

HARVEY

Twenty three hours ago, while making a routine check of the comms systems...

MACE laughs dryly.

MACE

While listening to your space music.

HARVEY ignores this.

HARVEY

... While scanning the frequencies, I heard a transmission.

All react - including Mace.

HARVEY

It was hard to filter through the high background interference, but after a little time and effort, I managed to clean it up.

(beat)

Icarus. Please play the audio file.

ICARUS

Yes, Harvey.

Over the speaker system, the AUDIO FILE begins to play.

As before, we hear the regularly spaced tones come through the static and SOLAR WIND.

HARVEY

End file.

The AUDIO FILE stops.

MACE

What is it?

HARVEY

It's the Icarus One. And that sound is their distress beacon.

Stunned silence in the Briefing room. Then:

CASSIE

Jesus.

TREY

It's impossible. It's been seven years...

HARVEY

(cutting in)

It's clearly not impossible because you can hear the beacon with your own ears.

CASSIE

Are you saying they're alive?

ASHER

We don't know.

CORAZON

But we know that they could be.

All eyes on CORAZON.

CORAZON

Their oxygen is self-replenishing. Water is recycled. They have all the solar power they need.

MACE

What about food? No way their supplies could have lasted seven years.

ASHER speaks again.

ASHER

That depends. They had stock to cover eight people for three years.

MACE

That's a four year shortfall. Hell of a diet.

ASHER

Only if you're feeding eight. We don't know what happened to Icarus One. There might have been an accident. Or something else. There might not have been eight mouths to feed.

A beat.

Then CAPA speaks for the first time.

CAPA
I have a question.

ASHER
Yes.

CAPA
Do we know where they are?

A glance between ASHER and SEARLE.

SEARLE
Well done, Capa. That is the question.

The monitor screen behind ASHER lights up, to show a graphic of:

The SUN, MERCURY, and ICARUS II.

ASHER
Icarus. Please plot our trajectory following the sling-shot around Mercury.

The trajectory appears.

ASHER
Now plot the source of the Icarus One beacon.

An icon appears between Mercury and the Sun. It is near to - but not on - the trajectory course. But more importantly...

CAPA
(stunned)
Jesus - they're within spitting distance of the sun. They so nearly made it.

ASHER
It's why no one registered the signal until now. It was just lost in the background light and noise.

CASSIE
(quiet)
We're going to pass right by them.

ASHER
Within ten or fifteen thousand miles.

CORAZON
We'll be able to see them.

ASHER
Yes.

CASSIE'S eyes suddenly well up.

TREY
But...

SEARLE
(quick)
What?

TREY
Well - I'd need to look at all of
this pretty carefully. Very
carefully. But... if I had to make
a guess right now...
(takes a deep breath)
I'd say we could adjust our
trajectory. We could fly straight
to them.

MACE
(fast, firm)
But. We are not going to.

All eyes on MACE.

MACE
Just to make it clear. There is
absolutely no way we are going to
do that.

All eyes still on MACE.

MACE
What? You want me to spell it out?
We have a payload to deliver to the
heart of our nearest star. We are
delivering that payload because the
star is dying. And if it dies, we
all die. Everything dies. So that
is our mission. And there is
nothing - literally nothing - more
important than completing the
mission. End of story.

TREY
He's right.

MACE

'He's right'? Of course I'm
'right'. Is anyone here seriously
thinking otherwise?

He scans the faces in front of him. And clearly, some of
them are.

SEARLE

May I put a counter argument?

MACE

No!

SEARLE

Captain?

ASHER

Go ahead.

SEARLE

It would, of course, be absurd to
alter our trajectory to assist the
crew of the Icarus One. Even if we
knew that some or even all of the
crew were still alive, their lives
are entirely expendable when seen
in the context of our mission. As
are our own lives.

MACE

Exactly!

SEARLE

But. There is something on the
Icarus One that may be worth the
detour. As you pointed out, Mace,
we have a payload to deliver. 'A'
payload, singular. And everything
about the delivery and
effectiveness of that payload is
entirely theoretical. Simply put,
we don't know if it's going to
work. But what we do know is this.

(beat)

If we had two payloads, we would
have two chances.

Silence.

HARVEY

You're assuming we'd be able to
pilot Icarus One.

SEARLE

Yes.

TREY

Which is assuming that whatever stopped them completing the mission wasn't a fault or damage to the spaceship.

SEARLE

Yes.

MACE

That's a lot of assumptions.

SEARLE

It is. It's a risk assessment. The question is, does the risk of the detour outweigh the benefits of an extra payload.

MACE glances around the table.

CASSIE's eyes are shining with tears for the crew of ICARUS ONE.

HARVEY, TREY and CORAZON are with MACE.

ASHER is unreadable.

SEARLE is behind shades.

CAPA is undecided.

MACE

We'll have a vote.

SEARLE

No. We won't. We aren't a democracy. We're a collection of astronauts and scientists. So we will make the most informed decision available to us.

MACE

Made by you, by any chance?

ASHER

Made by the person best qualified to understand the complexities of the payload delivery. In this instance, our physicist.

All look to CAPA.

We particularly notice: CASSIE watching CAPA.

CAPA
(under his breath)
Shit.

33

INT. SOCIAL AREA

33

The others have all gone.

CAPA is alone in the SOCIAL AREA.

He is sat at the table.

Attached to the wall is a small basketball hoop - a toy, for a ball no larger than a tennis ball.

In Capa's hand is the mini BASKETBALL.

He throws it at the hoop.

It hits the rim, and bounces out.

The ball rolls back towards CAPA.

He watches it, blank-faced, as it comes to a rest by his feet.

34

INT. MED CENTER/EARTH ROOM

34

CAPA stands in the EARTH ROOM. He is alone.

The projection shows the GRAND PRISMATIC SPRING at Yellow Stone National Park.

CAPA stands at the water's edge.

CAPA
Play the deployment animatic.

Suddenly, CAPA stands in space, with the SUN in front of him.

CAPA
Show delivery point.

ICARUS TWO appears in orbit around the star.

Then, as CAPA talks, the ANIMATIC begins to play in line with his description.

CAPA

Detach payload, fire boosters once
safely clear of the return vessel.

ICARUS

Affirmative, Capa.

CAPA

Now the sun's gravity draw the
payload in.

Beat.

CAPA

Variable one: given that the star
is collapsing, the gravities are
massive. Velocity will rise
exponentially. To an unpredictable
speed - but faster than any man-
made object has ever travelled.

Beat.

CAPA

Variable two: at these speeds, time
and space will distort. Stretch,
slow, fold. Again, in ways that we
can't anticipate.

As CAPA says this, a strange distortion ripples across the
animatic of the payload...

... but also across CAPA himself.

And AT THIS MOMENT -

- we suddenly see him, ashen faced, with BLOOD sodden into
the stomach area of his shirt.

The moment is so quick that we are not quite sure we saw it.
And the next moment, the animatic has taken us INSIDE the
sun, and CAPA is now entirely surrounded by fire and light.

CAPA

But we can anticipate the
temperatures that the payload will
experience as it reaches its goal.

ICARUS

Twenty nine million degrees
Fahrenheit.

CAPA
 Provided that the models of the
 collapsing interior prove
 correct...
 (beat)
 Which is variable three.

CAPA lets himself drift off. For a moment, he seems to have
 lost himself in the surrounding incandescence.

Silence.

CAPA
 Probability of success.

Beat.

ICARUS
 I am unable to answer that
 question.

CAPA
 (quiet)
 Yeah.

35

INT. CAPA'S BUNK

35

CAPA lies in his bunk, frosted privacy partition pulled down.

He is wide awake, staring at the ceiling just a metre above
 his nose.

Attached to the ceiling is a hologram-photo of his pet dog,
 MAXWELL.

On the frame of the hologram-photo is a single red button.

CAPA presses it.

Noiselessly, MAXWELL BARKS and WAGS HIS TAIL.

At that moment -

- a figure appears behind the frosted partition, and suddenly
 the partition slides up.

Revealing MACE behind it, his face twisted in fury.

MACE
 You fool.

CUT TO:

36 EXT. ICARUS II

36

The ICARUS II, flying fast away from the planet MERCURY.

37 INT. CORRIDOR TO OXYGEN GARDEN

37

CAPA is travelling down the is the corridor that leads to the REAR ENGINES, the AIRLOCK, the OXYGEN GARDEN, and the RETURN CAPSULE.

38 INT. OXYGEN GARDEN

38

CAPA stands in the ferns, gazing into the foliage, a thousand yard stare.

He thinks he is alone.

But he isn't. A few feet away, CASSIE is watching him.

Something - intuition - makes him turn, and he sees her.

CAPA

Hey.

CASSIE

Hey.

A beat.

CASSIE

Did you ever wake up with a fully formed thought in your mind? Like, it's just there. A whole realisation. As if you must have been thinking about it all night.

CAPA

What was the thought?

She laughs.

CASSIE

I said I had the thought. I didn't say I had the words to express it.

Beat.

CASSIE
Anyway. I just wanted to let you
know. I think you made the right
choice.

CAPA
Mace doesn't. And I'm guessing
Harvey and Trey don't either.

CASSIE shrugs.

CASSIE
But I do.

CUT TO:

39 INT. OXYGEN GARDEN

39

CAPA and CASSIE are making love in an area of the Oxygen
Garden.

CAPA breaks away.

CAPA
Was this the thought?

CASSIE
Yeah. Kind of.

She then silences him with a kiss.

40 INT. SOCIAL AREA

40

The atmosphere in the MESS SECTION is more subdued than the
last time we saw the crew eat together.

MACE and TREY are absent.

CASSIE is standing by the food dispenser, filling her tray.

CORAZON and HARVEY sit together, and, separated by the four
empty places, are ASHER and CAPA.

CAPA watches CASSIE get her food.

When she turns, she sees his gaze, and gives him a smile.

The moment is never resolved, because -

- SUDDENLY an ALARM is sounding.

ICARUS

All crew report immediately to
flight deck.

A frozen beat - then everyone is jumping to their feet and
running for the door.

41

INT. FLIGHT DECK

41

All arrive at the flight deck, to find MACE and TREY checking
a HOLOGRAM SCHEMATIC of the ICARUS II.

ASHER

What's going on?

TREY

(ashen-faced)

I fucked up.

MACE

It's not you who fucked up. If we
weren't straying from the
mission...

TREY

It's my responsibility.

ASHER

(firm)

Trey - just cut to it.

TREY

In order to change the route, I had
to manually override Icarus. So I
made all the calculations myself.
And I double and triple-checked
them. They all worked out, so I
set the new coordinates and... put
us on our way.

ASHER

So what's the problem? The
trajectory is wrong?

TREY swallows nervously.

TREY

The trajectory is good. But it
changes our angle of approach to
the sun by one point one degrees.

And CAPA is a step ahead.

CAPA

You didn't reset the shields to the new angle.

A beat.

HARVEY

Jesus Christ, Trey.

All eyes on TREY.

TREY

I...

TREY breaks off as if he can hardly believe the answer himself.

Then, helplessly:

TREY

... I forgot.

Silence.

TREY

(stammering)

My... head was full of velocities and fuel calculations, and a million different...

(snapping, freaking out)

I forgot, all right? It happens! People do shit! They get stressed and they fuck up! And I fucked up!

ASHER steps in.

ASHER

(taking control)

Enough! Everyone just take a moment here! Trey - deep breaths. The fact is, we're still alive. A hole hasn't burned in the side of the ship, and we don't have a ten thousand degree climate. So how bad is this? What's the actual damage?

Behind MACE is the HOLOGRAM SCHEMATIC.

MACE

We don't know. Icarus tried to reset the shield independently when the alarm triggered.

(MORE)

MACE (cont'd)

But all the sensors up there burned out, so we have no idea of the state of the affected area.

(beat)

The only way we're going to find out is to go out there.

A moment.

ASHER

So that's what we're going to do. I'll get suited up.

HARVEY

It's a two man job.

ASHER

As second in command, you're not going anywhere.

MACE

Then I'd like to volunteer.

ASHER

Fine.

MACE

I'd like to volunteer Capa.

A moment.

CAPA looks over at MACE, who meets the gaze completely straight and even.

CAPA

Okay.

CAPA'S courage is betrayed by the trickle of sweat that escapes his hairline.

CAPA

Okay. I'll do it.

ASHER and CAPA suit up.

Every part of the suit is made of a strange mirrored material - every surface reflects, causing strange distortions where the stiff suit material is rippled or folded.

We can see it is impossible to put the suits on alone. The suits are too bulky and awkward in the gravity of the spaceship.

It is necessary to be assisted.

CASSIE is helping them.

CASSIE

You've been through this a thousand times in Earth orbit training.

CAPA

(tight, scared)

Yeah.

CASSIE

You're going to be fine.

CAPA nods.

He's looking straight into CASSIE'S eyes like he wants her to say something else.

Something personal, or...

Clunk.

The heavy mirrored helmet is dropped over CAPA'S head and a suck of pressurised air locks the rim into place...

... leaving a reflection of CASSIE'S face where CAPA'S had been.

CASSIE locks the helmet into place by putting her hand either side of the helmet and pulling down sharply, activating locking clasps around the neck ring.

43

INT. FLIGHT DECK

43

MACE sits in the pilot's seat. CORAZON and HARVEY stand behind.

TREY sits at the navigation table.

MACE

Okay, Icarus. I'm going to be taking control here for a while.

ICARUS

Yes, Mace.

MACE

I'm going to be cutting speed.
Then I'm going to be rotating us so
that the damaged area is facing
away from the sun. Do we
understand each other?

ICARUS

Yes, Mace.

HARVEY

If you rotate by that much, we're
going to lose the comms towers.

MACE

Good job we don't need them, then.

HARVEY

We don't need them now. We'll need
them on the way home.

MACE

And we'll cross that bridge when we
come to it. In the meantime, I'm
going to give them as much shadow
as I can.

CLOSE UP on Trey's face as MACE says:

MACE

Please adjust shields to allow for
the rotation.

TREY closes his eyes.

44

EXT. ICARUS II

44

The whole of ICARUS II rotates slowly.

An amazing sight as:

... The ship rotates, and the mirrored scales on the shield
ripple, all moving independently, directing themselves to
best reflect the sun's blaze.

45

INT. FLIGHT DECK

45

The crew on the flight deck fall silent as the ship begins to
echo with strange noises.

Oddly like whale song - groans and clicks: the reverberating sounds of stressed and twisting metal.

CORAZON

Jesus.

MACE

It's the temperature change on the shields. The metal is contracting and expanding.

CORAZON

I know what it is, fly boy.

A series of clicks like hammer blows ripple through the ship.

Instinctively, CORAZON rests a hand on the console.

CORAZON

It just sounds like she's tearing apart.

46

EXT. ICARUS II

46

As the ship turns, light hits the COMMS TOWERS.

Parts of the TOWERS burn away at once. A beam of light reflects off the part of the COMMS TOWERS that remains.

ICARUS

Fatal damage to Comms Towers three and four.

47

INT. AIRLOCK

47

ASHER and CAPA are alone in the airlock, fully suited.

CASSIE watches from the outside, as...

MACE

(over radio link)

Okay. I'm opening up.

ASHER

We're set.

The airlock opens to outer space.

48 EXT. ICARUS II

48

ASHER and CAPA emerge from the airlock

All conversation is heard over radio links.

ASHER

Asher, check, helmet-cam fully
operational?

49 INT. FLIGHT DECK

49

The HUD vanishes to show two images - live feeds from cameras
on the helmets of ASHER and CAPA.

MACE

Affirmative. Good image.

CAPA

(over radio link)

Capa, check, helme-

MACE

(interrupting)

Affirmative.

ASHER

(over radio link)

Okay. Break it up, you two.

Moving down to investigate damaged
area.

50 EXT. ICARUS II

50

ASHER and CAPA move down ICARUS II, away from the airlock...

Then trigger their jetpacks, and begin the long journey
towards the edge of the shield.

51 EXT. ICARUS II/SHIELD

51

ASHER and CAPA peer over the edge of the shield.

In the shadowed area, they can see a vast field of the
slightly tilted scale panels.

Then they move over to the CONTROL BOX for that section.

ASHER opens the BOX up.

Inside, we can see scorch marks from blown circuits.

ASHER

Can you guys see this?

MACE

(over radio link)

We see it.

ASHER

The relay is burned out. Give me a moment.

ASHER pulls out the section of fused circuitry within the CONTROL BOX.

CAPA hands him the replacement, and ASHER fits it.

ASHER

Okay, Mace. Test it.

A moment later, a beautiful ripple as the field of slightly upright panels drop to a position which is flush with the larger curve form of the shield.

All panels save four. A cluster, a long way distant from the edge of the shield where the two suited men stand.

ASHER

(quiet)

Shit.

A beat.

ASHER

Mace, try it again.

The panels all lift to their previous slightly tilted position...

... then drop again.

And again, the four panels are locked in half-upright positions.

CAPA

The hydraulics have gone. We're lucky Icarus caught it in time to prevent a hull breach.

ASHER

Agreed.

He sighs.

ASHER

Okay. Looks like we're going out there.

52 EXT. ICARUS II

52

We watch from a distance as CAPA and ASHER make their way across the large distance to the damaged hydraulics.

53 EXT. ICARUS II/SHIELD

53

ASHER moves over to one of the four half-upright scales - which gives us a clear sense of proportion of the size of the ship, as the scale is twice as tall as he is - and takes out a tool from a utility pouch on his suit.

Like everything else, the tool is perfectly mirrored on every surface.

CAPA watches as ASHER works on the scale.

ASHER cuts or releases something in the hydraulics.

The scale moves to a *fully upright position*.

This allows ASHER to manoeuvre the bulky space-suit to reach the mechanism underneath.

He works inside...

... then ASHER pushes himself backwards as slowly the huge scale begins to return to the side of ICARUS II.

ASHER

Mace. Head for my quarters and check the bottom drawer. You'll find a bottle of champagne.

MACE

(over radio link)

You can do it?

ASHER

It'll take a while, but - yeah. We can do it.

OVER RADIO LINK - the sound of cheering.

ASHER

All right, Capa. You set 'em up,
and I'll knock 'em down.

54 EXT. ICARUS II

54

The sun and solar-wind blasted view of ICARUS II.

And we see that now, as the gravity centrifuge of the ship
turns...

... light reflected off the damaged COMMS TOWER is striking
the mirrored glass of the Oxygen Garden portal.

And each time it does so, beneath the portal, the plants are
bathed in bleaching light.

55 INT. OXYGEN GARDEN

55

Bright sunlight hits the pool of water beneath a pyramid
point.

A coil of STEAM rises from the water.

56 INT. FLIGHT DECK

56

MACE, HARVEY and CORAZON have been joined by CASSIE, who has
taken her place in the copilot's seat.

All are watching the ASHER and CAPA helmet-cams.

ASHER and CAPA are close to completing their task.

ON THE MONITORS we can see that there are three frozen scales
remaining.

Two have been made fully upright by CAPA, and one is still
half-upright.

A light on the instrument panel starts flashing. It catches
CORAZON'S attention.

She leaves to copilot's seat to go over to check it.

The panel section is marked LIFE SUPPORT.

Under the light is a dual read-out.

OXYGEN PRODUCTION

OXYGEN CONSUMPTION

Beside each is a seven digit number, moving. Except the CONSUMPTION numbers are moving much faster than the PRODUCTION.

And they seem to be gaining speed.

CORAZON frowns.

HARVEY
(into radio link)
Good work, guys.

CASSIE looks backwards and sees TREY at the navigation table.

CASSIE
Hey. Trey. Stop beating yourself
up. We've got this...

She is cut off as the ALARM starts to sound.

All freeze a moment. Then MACE hits a button and the alarm stops.

MACE
Icarus?

ICARUS
Resuming computer control of Icarus
Two.

MACE and CASSIE exchange a glance.

MACE
Negative, Icarus. Manual control.

The numbers of CONSUMPTION are moving faster.

ICARUS
Negative, Mace. Computer control.
Returning vessel to original
rotation.

MACE
What the fuck?

CASSIE
Icarus - override computer control
to manual.

ICARUS

Negative.

In front of CORAZON, the CONSUMPTION numbers suddenly start to move at the speed of the decimal numbers on a stop watch.

CORAZON

... Oh shit.

ASHER

(over radio link)

What's going on here guys? We're moving...

ICARUS

Mission in jeopardy. Override command statement. Manual flight controls removed.

MACE

Negative, Icarus! NEGATIVE! State reason *immediately*!

The picture on the monitors change from the helmet-cams to show a weird and freakish image. A jungle enveloped in a raging blaze.

57 INT. OXYGEN GARDEN

57

An intense fire rages in the garden.

ICARUS

Fire in oxygen garden.

58 EXT. ICARUS II

58

CAPA moves away as the last half-upright scale is released and moves to the fully upright position.

He looks around and watches as ICARUS II slowly rotates...

And sees...

... as the ship is rotating, the area taking the full impact of the sun and solar-winds is moving around to their position.

59

INT. FLIGHT DECK

59

Chaos on the flight deck. All are shouting at once, working the consoles...

HARVEY

Seal geodesic sector. Seal oxygen feed from sector. Fireguard perimeter. Seal sectors five through nine...

60

INT. CORRIDOR TO OXYGEN GARDEN

60

CORAZON is heading towards the OXYGEN GARDEN.

61

INT. FLIGHT DECK

61

CASSIE

(into radio-mike)

Asher! Capa! Get back to the airlock now!

TREY

(panicking)

They're going to die. They're going to burn up.

CASSIE

They are *not*! Override Icarus - emergency command zero-zero-zero.

ICARUS

Over-ride command confirmed. Manual control returned. Warning. Warning. Mission in fatal compromise.

... except MACE - who is motionless in the chaos, detached. He's *thinking* it through.

MACE

No.

MACE speaks quietly - but it cuts through the commotion.

MACE

Icarus - take control.

62

EXT. ICARUS II

62

Comparative stillness outside the vessel.

Then - at a graceful speed, the ship starts to rotate again.

CAPA

Asher.

ASHER

Can't.

ASHER is working fast, but his voice is calm.

ASHER

Can't leave upright panels.
Certain hull breach.

CAPA starts working on the panel he just got to the upright position.

Silence between the two men.

Broken intermittently by snatched broadcasts over the radio link.

There are shouts, swear words -

- and what sounds like CORAZON screaming.

63

INT. CORRIDOR/OUTSIDE OXYGEN GARDEN

63

CORAZON stands at the view hatch to the OXYGEN GARDEN, crying out at the sight of her garden burning.

Water from the sprinkler system is raining down...

... but the fire is too intense. It is making no impact.

Half the garden is now ablaze.

ICARUS

Sprinkler system failing.

CORAZON

Let me in!

ICARUS

Negative. Door sealed by operating superior comms officer.

CORAZON
*Harvey you mother-fucker! LET ME
 IN!*

64

INT. FLIGHT DECK

64

ICARUS
 Hazard diagnostic complete. Fire
 will burn for six hours. Sixty
 percent chance of containment
 failure. Seventy five percent
 chance of collateral damage to life
 support systems...

HARVEY
 (edge of panic)
 What are we going to do?

But MACE is still calm.

MACE
 Remove gravity.

HARVEY
 ... What?

MACE
 It will cause a flash over. Make
 it burn itself out.

CASSIE
 We'll lose the whole garden.

MACE
 We've lost it already.

HARVEY
 Jesus, Mace. I don't know...

MACE
 Icarus - do it.

65

EXT. ICARUS II

65

The rotation of ICARUS II starts to slow.

66

INT. CORRIDOR/OUTSIDE OXYGEN GARDEN

66

Sudden new alarm on CORAZON'S face...

... as zero gravity starts to take effect.

CORAZON

No!

Her feet lift off the ground...

CORAZON

No! We can fight it! WE CAN FIGHT
IT!

67 INT. OXYGEN GARDEN

67

An AMAZING sequence...

As zero gravity takes effect, the fire in the garden loses convection relating to up or down.

The fire begins to radiate out in all directions, as if SHINING.

Within twenty seconds, the entire garden is burning in the weird and intense blaze.

68 EXT. ICARUS II

68

Silence again, as CAPA and ASHER work on their respective panels.

At the same moment, both CAPA and ASHER'S panels start to move back to the down position...

Leaving only one remaining.

Both move towards it.

ASHER is nearer. He gets there first.

CAPA looks back over his shoulder.

The solar wind and sunlight is moving closer...

ASHER
(not looking round)
Go.

CAPA
Captain.

ASHER
Go.

CAPA still doesn't move.

Silence.

Then CAPA starts to head back.

We follow CAPA...

In silence, back across the vast shield.

As CAPA travels, the rotating section of ICARUS II starts to move again.

When CAPA reaches the edge of the shield, he looks back and sees...

ASHER moving away from the panel, as it starts to drop to the down position.

ASHER turns towards CAPA.

The two men face each other across the great distance.

ASHER doesn't move. The sunlight is too close, moving too fast, and the distance he would have to travel is too far. He knows it is pointless.

CUT TO:

69

INT. FLIGHT DECK

69

MACE, CASSIE, HARVEY, frozen, watching the monitor image of ASHER'S head-cam.

TREY can't watch. One look at his face tells us he is putting all responsibility for the catastrophe on his own shoulders.

CUT TO:

70

EXT. ICARUS II

70

ASHER waits motionless as the sunlight and solar winds move towards him.

CUT TO:

71

INT. MED CENTER

71

SEARLE watching the helmet-cam on a monitor in the med-center.

SEARLE is an extremely strange sight. He isn't wearing the black-lens sunglasses, and where the sunglasses would be his skin is pale white. But the rest of his face is badly sunburned, red, peeling.

SEARLE
(whispers)
Asher.
(intense)
What can you see?

72

INT. INSIDE ASHER'S HELMET

72

ASHER'S face as he watches the sunlight get closer.

SEARLE
(over radio link)
What can you see?

73

EXT. ICARUS II

73

The sunlight has almost reached ASHER. It's only a metre away.

He could reach out and touch it...

... and he does.

His hand lifts, moves into the area of light, and is immediately ignited like a magnesium strip.

ASHER keeps his hand there, staring at fingers that glow like light bulb filaments, impossibly bright.

74

EXT. ICARUS II/SHIELD

74

From the edge of the shield, CAPA watches as the sunlight takes ASHER.

ASHER
(faint, over radio link)
Oh God.

The link cuts.

75

EXT. ICARUS II

75

ASHER'S whole figure is blazing with the white-hot brightness.

You can hardly tell the figure was ever a man. In seconds, the fierce glow has burned away entirely, and absolutely nothing of ASHER remains.

76

EXT. ICARUS II/SHIELD

76

CAPA watches as long as he can...

... then ducks down, just as the sunlight reaches the edge of the shield.

FADE TO:

77

INT. MED CENTER

77

TREY lies in the Med Center.

He is attached to a drip, apparently in a drug-induced coma.

Over this, we hear HARVEY'S voice.

HARVEY (V.O.)

The breakdown is as follows. As second in command, I am now the captain of Icarus Two.

(beat)

Trey is sedated in the med-center. Doctor Searle has diagnosed him as a suicide risk. I don't think any of us are about to question that diagnosis.

78

INT. SOCIAL AREA

78

All crew except TREY are in the Briefing Area.

HARVEY continues in his breakdown of their situation.

HARVEY

Thanks to both Asher and Capa, our shields are intact. As is the payload. We don't have a problem there.

HARVEY lets that sink in a moment before the bombshell.

HARVEY

But the fern garden is totally destroyed. In addition, a large amount of oxygen was burned in the fire. As it stands now, we have do not have enough oxygen reserves to get us to our payload delivery point, let alone to survive the return journey.

HARVEY pauses.

HARVEY

We now have no choice but to rendezvous with Icarus One. There remains the possibility that the ship is largely intact. There is a secondary possibility that we could salvage what is left of their oxygen garden.

(beat)

If we are going to complete the mission, the Icarus One is now our only hope.

79

EXT. ICARUS II

79

ICARUS II flying through space.

80

INT. OXYGEN GARDEN

80

The plants are all burned to blackened stumps and ashes.

Water drifts down from the sprinkler system like rain.

The door to the garden opens, and CORAZON steps into the destruction.

81

INT. PAYLOAD BAY

81

SEARLE walks down a mirrored ramp.

At the end of which, is a mirrored door.

Through which is darkness.

82

INT. STELLAR FISSION BOMB

82

SEARLE enters.

Ahead of him is a gantry, leading out into only a fraction of the vast interior space of the bomb. Above, beside and below the gantry is only blackness - with no indication of size or dimension. From visual evidence, the space could stretch an infinite distance, and feels as if it does.

At the end of the gantry is a small platform with a CONSOLE, in front of which CAPA stands - running diagnostic tests.

SEARLE

I thought I'd find you here.

CAPA

Just running through the sub-systems. Making sure it's all in good working order.

SEARLE

You could leave it to Icarus.

CAPA

Just watching her back.

SEARLE

I'm not sure she needs it.

CAPA looks over his shoulder at SEARLE. Something about the way he said this seems loaded.

But if it was loaded, CAPA doesn't get a chance to ask, because SEARLE seems to subtly change the subject.

SEARLE

As your psych officer, I have a recommendation. Spend some time in the Observation Room. There's more to see in the light than the darkness.

CAPA turns back to the console.

CAPA

Eventually, this space will be filled with more light than you could imagine... A single spark will pop into existence. Something appearing out of nothing. Our very own Big Bang. Controlled. Maybe.

(MORE)

CAPA (cont'd)
 Then that spark will split in two.
 Then those two will split again.
 And again. And again. And before
 you know it...

(beat)

Boom.

SEARLE and CAPA now stand together.

CAPA
 It will be beautiful.

SEARLE
 I'd like to see it.

CAPA
 Yeah. Me too.

83

INT. SOCIAL AREA

83

CORAZON, MACE, CASSIE and CAPA are all in the MESS.

HARVEY, TREY and SEARLE are absent.

CORAZON has something she wants to say, but is finding it
 hard to find the right words.

When she speaks, it is quietly, as if not wanting her voice
 to carry too far.

CORAZON
 Technically, he made a mistake.

MACE
 Spit it out, Cory.

CORAZON
 Harvey said there's not enough
 oxygen to get us to the payload
 delivery point. But there is.
 (beat)
 There just isn't enough oxygen to
 get all of us there.

CORAZON lets this sink in.

CORAZON
 I'm not *recommending* anything.

A moment.

MACE

You aren't suggesting we let Trey
kill himself.

CORAZON

No!

(beat)

And in any case... Trey wouldn't be
enough.

(beat)

We'd need to lose two more.

MACE raises his eyebrows.

MACE

Three out of seven. That's a lot
of short straws.

CORAZON

Like I said. I'm not recommending
anything. I just thought people
should know.

84 INT. SLEEPING QUARTERS

84

CAPA is beside CASSIE'S bunk.

The privacy partition is closed.

He opens it.

She isn't there.

85 INT. SOCIAL AREA

85

CAPA looks into the RECREATION ROOM. It's empty.

86 INT. MED CENTER

86

CASSIE stands in the Med Center, looking at TREY.

The door to the Med-Center opens.

CASSIE looks round. It's CAPA.

*CAPA and CASSIE talk quietly throughout, as if conscious that
even through his coma, TREY might overhear them.*

CAPA

How is he?

CASSIE shrugs.

CASSIE
He's in deeper space than we are.

A beat.

CAPA
You still think I made the right
decision?

CASSIE
No. Do you?

Silence. Then:

CASSIE
I didn't sleep with you because I
thought you made the right
decision.

CAPA
Then why did you do it?

A moment.

CASSIE
I don't know.

Another moment.

Then CASSIE leans forward and kisses CAPA on the lips.

Capa responds.

87

EXT. ICARUS I

87

ICARUS I floats in space.

Icarus I is the same design as ICARUS II, but older, rougher.

In the sun-shaded section of the vast hull, the shield has
been punctured in places by asteroids, through which indirect
light reveals something of what is hidden behind the
shields...

... A vast shape implied, but not revealed.

Then, continuing around the ship, revealing...

ICARUS II, sun-lit, closing in on ICARUS I at approach speed.

88

INT. FLIGHT DECK

88

All crew except TREY watch as MACE pilots ICARUS II towards ICARUS I.

They are transfixed by the desolate sight of their stranded forerunner.

On the monitors, we see, as the ship comes around, the portal to the OXYGEN GARDEN comes around, and through it, thick greenery.

CORAZON

Holy shit -- look at that. The plants are still alive.

HARVEY

Looks like we found our oh-two. Ladies and gentlemen, we are back on track.

CASSIE is checking separate read-outs.

CASSIE

Strange.

HARVEY

What is it?

MACE

You reading what I'm reading?

CASSIE

She's on a locked orbit around the sun.

MACE

Yep. It's not deteriorating at all. She could circle like this until the end of time.

CAPA

Then they must have stopped her deliberately.

CASSIE

Repairs?

MACE

Had to be.

SEARLE FACE - he's not so sure.

CASSIE
What do you think? Anyone alive on
there?

CORAZON shakes her head slowly.

CORAZON
No way. That ship is an ex-ship.
It has ceased to be.

89

INT. AIRLOCK

89

CAPA, MACE, SEARLE and HARVEY stand in the AIRLOCK.

SEARLE is wearing his shades, and he is very badly sunburned -
his face a patchwork of red and peeling skin.

Silence. There is an oddly tense atmosphere.

Broken by Icarus.

ICARUS
Airlock decompression complete.
Ship-to-ship docking process will
commence.

90

I/E. ICARUS II/FLIGHT DECK

90

The DOCKING SEQUENCE begins, *intercut with CASSIE in the
FLIGHT DECK.*

The two ships are positioned so that the shadows from their
shields overlap.

CASSIE
Firing explosive bolts. Three,
two, one...

There is a ring of detonations between the rear part of
ICARUS II and the main body of the ship...

... and the two sections detach.

CASSIE
Firing reverse boosters.

Reverse boosters fire, and slow the rear section's trajectory
away from the shield and Payload section.

This part, which contains all the living quarters, is the section that will perform the dock, within the overlap shadow caused by the two shields.

91

INT. AIRLOCK

91

MACE'S eyes flick sideways to SEARLE.

And now we realise the tension is between MACE and SEARLE.

MACE

Nice tan.

SEARLE ignores this.

MACE

Looks great. Healthy.

HARVEY shifts uncomfortably.

MACE

(lowered voice)

Hey. Just between us two. You been getting high on your own supply?

HARVEY cuts in.

HARVEY

Drop it, Mace.

MACE

Drop what? That I'm the only one who seems to notice that our psych officer's skin is falling off his bones? That he's half-fucking blind? Okay, I'll drop it.

HARVEY

If there is anyone left alive on Icarus One, they may need the attentions of a doctor.

MACE

Would you want this guy treating you?

HARVEY

Mace - I'm going in there, he's going in there, and so are you. And that is a direct order.

MACE

An order?

HARVEY

An order.

A moment. And we can see at once that HARVEY is commander of this mission in title only.

MACE

Yes Captain.

CLOSE UP on SEARLE...

... as SEARLE smiles - and the skin of his blistered lips cracks, running a tiny rivulet of blood into his mouth.

92

EXT. ICARUS II

92

Gracefully, ICARUS II is docking with ICARUS I.

As it docks, the rotating airlock of ICARUS II disengages from the rotation of the rest of the ship.

The two craft are now connected.

93

INT. FLIGHT DECK

93

CASSIE sits in the pilot's seat.

CORAZON watches behind.

CASSIE

Okay. We're locked on. Icarus, please establish contact with Icarus I computer system.

ICARUS

Contact failed. Computer system of Icarus I has been disabled.

CASSIE

How? A malfunction or an accident? Has it been deliberately shut down?

ICARUS

Reasons unknown. Impossible to establish the cause remotely.

CASSIE

Is there power on Icarus I?

Pause.

ICARUS
There is power on Icarus I. Solar
harvest at full capacity, without
detectable malfunction.

CORAZON
What's the atmosphere?

ICARUS
Oxygen-rich. Fully breathable and
life-supporting.

A beat.

CASSIE
Is it supporting any life?

ICARUS
Unknown. Impossible to establish
remotely.

Silence.

CASSIE
Guys. Did you get all that?

HARVEY
(over radio link)
We got it.

CASSIE
So you heard her. It's breathable.
In your own time, you're good to
go.
(beat)
Be careful in there.

94

INT. ICARUS I/AIRLOCK

94

Inside the AIRLOCK of ICARUS I.

The design of the interior of ICARUS I is similar to ICARUS
II, but feels slightly more dated, clearly an earlier model.

The airlock is dark, half-lit...

... until the airlock opens, revealing the bright interior of
the ICARUS II airlock, and the four men about to board.

Each carry flashlights, and...

95

INT. FLIGHT DECK

95

... head-cams, which are watched by CASSIE and CORAZON on the flight deck monitor.

MACE

Doesn't look like there's a welcoming party.

96

INT. ICARUS I/AIRLOCK

96

The four sweep their flashlight beams around the dark airlock.

HARVEY

The air tastes... fine.

SEARLE

It tastes good.

CAPA is the first to take a step inside...

... and he lifts off the ground as he does so.

Then comes to rest, almost gently.

A Moon Walk.

CAPA

The mass of the payload is causing limited gravity.

HARVEY

We could try to get the centrifuge started.

CAPA

I wouldn't. Everything will have rearranged towards the payload. Walls are going to be floors, and floors will be walls. Starting the centrifuge again will be chaos. Let's just deal with what we've got.

MACE

Agreed.

MACE has found a control panel, which he uses...

And nothing happens.

HARVEY

No lights.

SEARLE

No surprise.

MACE opens the door to the airlock manually, and aims his flashlight into the pitch black corridor beyond.

MACE

Anyone afraid of the dark?

Silence.

MACE

I think we should split up.

HARVEY

I'm not sure that's a good idea.

MACE

(dry)

Maybe you're right. If we split up, we might get picked off one at a time by aliens.

SEARLE

Mace is right, Captain. Icarus One is a big ship. If we're going to search it effectively...

HARVEY

Okay, okay. Mace, head for the flight deck. See if she can fly. And get the lights working again. Searle, check the sleeping quarters. Capa, check the social area and the payload.

Everyone has already started moving as HARVEY adds...

HARVEY

And I'll check the oxygen garden.

97

INT. ICARUS I/CORRIDOR - PITCH BLACK

97

MACE moves down a corridor.

He stops. The beam of his flashlight has illuminated something.

He kneels down...

And picks up a pair of broken sunglasses.

98

INT. ICARUS I/SOCIAL AREA - PITCH BLACK

98

The FLASHLIGHT in on a FREEZE FRAME of the CREW of ICARUS I.
We've seen this before (scene 11).

But the crew of ICARUS I are dressed in SUPERHERO OUTFITS.

The glass of the frame has been broken.

More striking than that, however, is that each of the faces has been scratched viciously, as if with a compass point - distorting but not entirely obscuring the face.

And this time, when we pull back, the image rotates to show the gravity rearrangement described by CAPA...

... in which the gravity is no longer caused by the centrifugal force of the rotating living quarters, but by the mass of the Payload. And, as predicted, what was the floor is now the wall, and what was the wall is now the floor. The room is on its side.

CAPA illuminates the MUSIC UNIT...

... He pushes a PLAY button, and nothing happens. No power.

He walks over to the food dispenser.

He presses the button for water - and a steady stream spills out from the tap.

CAPA

They've got water pressure.

CASSIE

(over radio link)

Copy.

Then CAPA illuminates something interesting.

On what is now the floor, someone has constructed a miniature model of the SOLAR SYSTEM.

A MINI BASKETBALL is the SUN.

Various objects have been bastardised and adapted to make up the other planets. They are roughly to scale. JUPITER is huge. SATURN has rings.

Halfway between MERCURY and the SUN are three words of graffiti: 'YOU ARE HERE'

Beside the lettering, an arrow points to a tiny PAPER AEROPLANE.

CAPA lifts the PAPER AEROPLANE and throws it.

In the 1/6 gravity, it flies beautifully, on an unnaturally slow and steady flight, caught in the beam of CAPA'S FLASHLIGHT, through the entrance to the SOCIAL AREA, and away.

99

INT. ICARUS I/SLEEPING QUARTERS - PITCH BLACK

99

SEARLE opens the door to the SLEEPING QUARTERS.

Through the frosted privacy partition of one of the bunks...

... which is above SEARLE, effectively on the ceiling...

... the FLASHLIGHT finds see a dark shape. One of the beds is occupied.

The bed is marked: J WHITE

100

INT. FLIGHT DECK

100

CASSIE and CORAZON are watching HARVEY'S live feed, through which we can see dense foliage.

HARVEY
(over radio link)
I think I just found the crew.

101

INT. ICARUS I/OXYGEN GARDEN - HALF LIGHT

101

HARVEY stands in the ICARUS I oxygen garden. There is ambient light from the portal, to supplement the beam of HARVEY'S FLASHLIGHT.

Like everything else, it is on its 'side'.

In the garden, the plants have adapted fabulously to the limited gravity, and seven years of unchecked growth.

But in the dense foliage, HARVEY can see several graves, each marked by an upright post which bears their name-tags.

CASSIE
(over radio link)
Not all the crew. Someone must
have buried them.

HARVEY
Agreed. There's three graves here.
Maybe four. It's hard to tell.

102

INT. ICARUS I/FLIGHT DECK - PITCH BLACK

102

MACE
(to himself)
Doesn't make sense.

MACE is on his back, shining his FLASHLIGHT at a mess of torn
wires.

CASSIE
(over radio link)
You say something, Mace?

MACE
I'm in the Flight Deck.

CASSIE
(over radio link)
What have you got?

MACE
Power. The reason the lights are
off is because someone switched
them off.

He sweeps them beam around further, and suddenly illuminates -
- A SKULL.

Dessicated. Without insects and maggots to strip the flesh,
the dry skin is stretched tight over the skull, as if
mummified. The body is strapped to the pilot's seat - which
now juts out of the 'wall'.

A big jolt moment, but MACE doesn't jump at the sight.

MACE
Got another crew member here.

Beat.

MACE
This is fucked up.

103

INT. ICARUS I/PAYLOAD BAY - PITCH BLACK

103

- CAPA staring at his own reflection.

But as we pull back, we start to realise that the mirror into which he is looking is unusually large.

But long before we realise its true scale...

Cut to -

104

INT. FLIGHT DECK

104

- CASSIE and CORAZON switching from CAPA'S head-cam feed...

... to SEARLE'S head-cam feed.

He is in the sleeping quarters.

He is opening the privacy partition the bunk above him...

... releasing another desiccated CORPSE.

CORAZON

God damn.

CASSIE

They're all dead.

As CASSIE says this, in the doorway behind her...

... TREY appears. Haggard, silent, unnoticed.

He has the quality of an apparition.

Then he is gone.

105

INT. ICARUS I/SLEEPING QUARTERS - PITCH BLACK

105

In the limited gravity, the corpse falls from the ceiling.

SEARLE has plenty of time to step aside, catch it, and lower it to the 'floor'.

He then kneels, and unscrews the top of his flashlight, exposing the bulb, to create a non-directional beam. Then he props it like a candle...

... and starts to examine the corpse.

The eyes have shrivelled and receded back into the skull. But the eyelids are open, and the black sockets stare upwards.

SEARLE produces a knife.

The knife is unusual looking. It has a long grip and a scalpel blade. On the grip is a button. Pressing the button causes the knife blade to vibrate at an extremely high frequency. When we see the SCALPEL cut - everything opens under its blade like a knife through butter.

SEARLE is obviously about to commence a rudimentary autopsy.

CASSIE
(over radio link)
Jesus. What's he doing?

CORAZON
(over radio link)
For Christ's sake, Searle. There's a time and a place.

SEARLE
This is both. We need to find out how these people died.

SEARLE starts to provide a commentary.

SEARLE
Little weight to the cadaver due to desiccation. Posture indicates a possibility of death during sleep or unconsciousness. No indication of bruising - but there wouldn't be after this amount of time.

SEARLE looks at the hands, which lie either side of the body. He checks the fingernails.

SEARLE
No apparent signs of struggle. No hair or clothing material or other matter embedded under the fingernails.

SEARLE cuts open the clothing around the chest - revealing the sunken skin around the rib cage.

The CORPSE is a MAN.

SEARLE

No puncture marks on neck or chest.

(beat)

Not yet, anyway.

SEARLE makes a cut into the skin of the torso - provoking a sudden burst response over the radio links.

CASSIE

(over radio link)

Oh shit.

CORAZON

(over radio link)

For fuck's sake, Searle.

MACE

(over radio link)

What's he doing?

CORAZON

(over radio link)

He's cutting him open.

HARVEY

(over radio link)

God almighty.

At this point, a new FLASHLIGHT BEAM reveals that CAPA has entered the SLEEPING QUARTERS.

SEARLE looks up, and sees CAPA, but says nothing.

Instead, now having exposed the innards of the corpse, he begins cutting into the interior.

SEARLE

Major organs intact, as far as I
can tell. Liver in good shape. So
we can rule out liquor.

SEARLE cuts into a smoothly surfaced sack.

SEARLE

Ah.

(beat)

Even allowing for desiccation...
the stomach is empty.

AT THAT MOMENT, suddenly, ALL THE LIGHTS come on.

The sight of the autopsy, previously hidden in shadows and half-light, is now suddenly and shockingly revealed.

CAPA winces, screwing up his eyes against the sudden brightness as his wide-open retinas contract.

MACE
(over radio link)
I got the lights on again.

CAPA
No kidding.

SEARLE is so engrossed in the autopsy he hardly seems to notice.

He is cutting away the material around the groin - opening up the underwear - which are darkly stained.

SEARLE
Bowels were evacuated.

SEARLE cuts open the NECK.

He exposes a tube - the OESOPHAGUS.

He cuts this open too, and pokes around with the tip of the blade.

Then nods. And looks up at CAPA.

SEARLE
Jim White.

106

INT. ICARUS I/OXYGEN GARDEN

106

HARVEY is sat by the graves, ashen-faced, unnerved, listening.

SEARLE
(over radio-link)
The Comms officer. Second in command.

107

INT. ICARUS I/FLIGHT DECK

107

MACE is working in the compartment that houses the ICARUS MAINFRAME - working through the wiring system. He's listening too, but almost in the way one might listen to the radio while working on another job.

SEARLE
 (over radio-link)
 I gave him his final medical before
 the Icarus One mission. He was the
 fittest member of the crew.

108

INT. FLIGHT DECK

108

CASSIE and CORAZON watch and listen.

SEARLE
 (over radio link)
 When he died, he was lying in his
 own faeces. Maybe he was
 unconscious. Maybe he was too weak
 to move. Cause of death: he
 choked on his own vomit.

CASSIE
 Why wasn't anyone helping him?

CORAZON
 He must have been the last one to
 die.

109

INT. ICARUS I/SLEEPING QUARTERS

109

CAPA faces SEARLE over JIM WHITE'S opened body.

CAPA
 (quiet, covering his radio
 mike)
 What happened to them, Searle?

SEARLE
 I don't know. But I don't think
 they stopped here for repairs.

A beat.

CAPA
 What then?

SEARLE
 Did you know that Icarus One had no
 psych officer and no Earth Room?

CAPA
 You think they went crazy?

Another beat. Then SEARLE shrugs.

SEARLE

I think it was decided that Icarus
Two should have a psych officer and
an Earth Room.

110

INT. FLIGHT DECK

110

CASSIE and CORAZON are absorbing what has just happened.

Then:

HARVEY

(over radio link)

Okay. Anyone else got anything to
add?

CAPA

(over radio-link)

The payload checks out. It's
undamaged. Operational.

CORAZON

That at least counts as good news.

MACE

(over radio-link)

Yeah. Well I have some bad.

111

INT. ICARUS I/FLIGHT DECK

111

INSIDE A COMPARTMENT as the door open, to reveal MACE peering
inside, frowning.

We can't see what he sees. Only the light of the
compartment, thrown onto his face.

HARVEY

(over radio link)

Go.

MACE

I've found the reason for the
distress signal. I'm in the Icarus
systems access compartment. The
black box beacon was triggered
automatically in the event of
terminal malfunction.

(beat)

But this is no malfunction.
Someone went to town here.

MACE lifts a handful of torn wires.

MACE
So Capa's payload may be
operational, but it's useless.

HARVEY
(over radio link)
We can't pilot it?

MACE
We can't detonate it.

HARVEY
(over radio link)
Capa?

CAPA
(over radio link)
He's right. Without Icarus to
trigger the fission sequence, the
payload would just fly into the sun
and burn up.

MACE
(definitive)
It's fucked.

Beat.

CAPA
(over radio-link)
Yeah.

112 INT. FLIGHT DECK

112

CASSIE and CORAZON exchange a glance.

CASSIE
So we fix up the flight computer.

MACE
(over radio link)
Not a hope in Hell.

Over MACE'S head-cam, we GLIMPSE inside the wrecked interior
of the ICARUS ONE mainframe.

CORAZON
It doesn't make any sense. Why
would they have done that?

113 INT. ICARUS I/FLIGHT DECK

113

MACE

Search me.

Then MACE pauses.

An idea has just occurred to him.

He starts heading around the FLIGHT DECK towards the COMMS CENTER.

MACE

You're washed up on a desert island. There's a thousand miles of sea in all directions. You've got nothing but coconut trees and sand to keep you company. All you can do is wait to die. So what do you do?

114 INT. ICARUS I/SLEEPING QUARTERS

114

CAPA is sitting beside JIM WHITE'S body.

CAPA

... Wait to die.

115 INT. ICARUS I/COMMS CUBICLE

115

MACE goes over to the COMMS CUBICLE and opens the partition.

MACE

Put a message in a bottle.

He pushes a button on the console.

The screen flickers into life - and a MAN'S FACE appears.

The MAN'S FACE is back-lit, largely in shadow, so we can't see his features clearly.

MAN

My name is Captain Pinbacker.

116 INT. FLIGHT DECK

116

CASSIE and CORAZON watch the recording.

PINBACKER
(over radio link)
My ship's mission was to deliver a
payload into the heart of the sun.
A stellar fission bomb, to kick-
start the chain reactions that have
been gradually losing their power.
To stop the development of the
white dwarf. To keep the sun
shining.

117 INT. ICARUS I/COMMS ROOM

117

Behind MACE, SEARLE and CAPA appear.

PINBACKER
(over radio link)
The mission has failed. There may
be time and materials for Earth to
construct and send a second fission
bomb. But that mission will fail
too.

118 INT. ICARUS I/OXYGEN GARDEN

118

In the ferns, HARVEY listens over the radio link.

PINBACKER
(over radio link)
It will fail for the same reason as
ours.

119 EXT. ICARUS I

119

Outside ICARUS ONE, sunlight pierces the holes in the shield
formed by micro-asteroids.

PINBACKER
I'm now recording a final message.
I'll broadcast it into the solar
winds, and the words will be lost
in the flares of the dying star.

120 INT. ICARUS I/COMMS ROOM

120

Close up on PINBACKER'S face.

PINBACKER

And when I die, I'll be the
message.

PINBACKER moves slightly, away from the camera.

And where he was previously back-lit, now light falls on him
and reveals...

... That his skin shows the same level as sunburn as SEARLE.

Red, peeling. Only his eyes are undamaged, and show clearly
where they have been protected by sunglasses.

The sunglasses that MACE found on ICARUS I.

PINBACKER

And I'll deliver it to the face of
God.

The recording ends, freezing on PINBACKER'S face.

121

INT. ICARUS I/COMMS ROOM

121

CAPA'S face.

Absorbing what he has just heard.

Then -

- a sudden wrenching sound. Loud and freakish, like tearing
metal.

MACE is hearing it too.

MACE

What the fuck?

And the next moment - the entire ship gives a sudden lurch.

MACE is knocked off balance, and is sent crashing sideways
into the wall and down to the floor.

122

INT. FLIGHT DECK

122

ICARUS II is lurching too.

CASSIE is hitting buttons on the console, flicking switches.

Over the radio link we can hear the shouts of alarm of CAPA,
MACE, HARVEY and SEARLE.

CORAZON
Icarus! Stabilise us!

ICARUS
Affirmative, Corazon.

CAPA
(over radio-link)
What is it? What's happening?

CASSIE
Capa! Get to the airlock NOW!

123 INT. ICARUS I 123

WE FOLLOW CAPA, MACE and SEARLE as they run through ICARUS I to the airlock.

And when they reach it...

124 INT. ICARUS I/OUTSIDE AIRLOCK 124

CAPA moves past SEARLE, and presses his face to the glass of the OUTER AIRLOCK.

He can see that the airlock door is open to outer space.

And he can see the airlock door of ICARUS I, which is also open, and the reason for the sound of tearing metal we heard.

Around the door of ICARUS I the skin of the ship has been ripped open, revealing the hull structure beneath.

ICARUS II floats twenty or thirty metres away.

And around the ripped airlock of ICARUS I, we can see, in several places - gases are venting from the ship.

Oxygen.

MACE
Cassie?

125 INT. FLIGHT DECK 125

CASSIE
The airlock has decoupled. We don't know why. The locking system on Icarus I is totally ripped open.
(MORE)

CASSIE (cont'd)
I can hold our current position,
but we aren't going to be able to
dock again.
(beat)
But there's something else, guys.
You've got a hull breach. I can
see it. You're losing atmosphere.

126 INT. ICARUS I/OUTSIDE AIRLOCK

126

MACE - thinking fast.

CAPA - close to panicking.

CAPA
We're screwed.

MACE
No.

He goes to the sub-compartment holding the MİRRORED SPACE
SUITS.

Of the three suits, only one remains.

MACE
One of us isn't, at any rate.

127 INT. ICARUS I/CORRIDOR

127

We follow HARVEY making his way to the airlock from the
Oxygen Garden.

He's panicking slightly, drawing in sharp, tight breaths.

128 INT. ICARUS I/OUTSIDE AIRLOCK

128

HARVEY enters the outer airlock...

... and sees CAPA, suited up - minus helmet.

HARVEY
What... what's going on?

MACE
The airlock is broken. There's
only one suit. Capa's taking it.

Silence.

HARVEY

... Why?

MACE

Because the rest of us are a lower priority.

SEARLE

A Medical Officer is not a necessity.

MACE

Cassie can cover for me.

HARVEY is thinking fast. But not clearly.

HARVEY

I'm not a low priority.

MACE

You're a Comms Officer, on a ship without any means of communication.

HARVEY

I'm the Captain! The mission needs a Captain to hold it together!

HARVEY seems a long way from holding anything together.

SEARLE

(gently)

The mission needs the one person outside Icarus who truly understands how the payload works. That's Capa. There's no choice.

HARVEY

There's no choice for you.

(turns to Capa)

Capa, as Captain, I order you to remove that suit.

CAPA does not respond in any way.

HARVEY

That is a direct order.

(reasoned words, but

cracked with desperation)

Take off the suit. You can rest assured that once I am on board Icarus Two, I will do everything in my power to...

He breaks off.

He knows it is pointless.

A moment as the four men stand without speaking.

Then HARVEY'S eyes are suddenly brimming.

HARVEY

I don't want to die.

MACE

(scarcely bothering to
conceal his contempt)

Who the fuck said anything about
dying?

MACE speaks into his radio mike.

MACE

Cassie, I've got a plan here.

CASSIE

(over radio link)

Go.

MACE

We can't depressurise before we
open the airlock for Capa. So the
force of the expelled gas is going
to fire him out, right?

CASSIE

(over radio-link)

Right.

MACE

Okay. If you have your airlock
open, and we line it right, he'll
fire right inside.

(beat)

And so will we.

129

INT. FLIGHT DECK

129

CASSIE and CORAZON exchange a glance.

CASSIE

Without suits?

MACE
 (over radio link)
 We've got twenty metres to cover,
 max.

CORAZON
 ... At minus two hundred and
 seventy three degrees Celsius.

MACE
 (over radio link)
 It's going to be fucking cold, but
 we'll make it.

Silence.

MACE
 (over radio link)
 Anyone got any better ideas?

130

INT. ICARUS I/AIRLOCK

130

The four men face each other.

CAPA
 So that's it.

SEARLE
 Not quite.

SEARLE turns to look at MACE.

MACE
 Right.

A moment.

MACE
 With the computer down, one of us
 is going to have manually operate
 the airlock. From the inside.

SEARLE
 And once the seal is broken, it
 will be impossible to repressurise.

MACE nods.

MACE
 Yeah. One of us is staying behind.

A beat.

HARVEY
(shaking)
I see. I get it. So it's me,
right? That's what you're all
thinking.

SEARLE
No Harvey. It's me.

131 INT. CAPA'S HELMET

131

Inside CAPA'S helmet.

We are watching SEARLE as he hurriedly clips down the helmet.
Time is short.

We can only hear the sound of CAPA breathing.

With the locking mechanism in place, SEARLE looks directly
into CAPA'S helmet.

He says something to CAPA.

But CAPA can't hear him. He can only see the movement of his
lips.

CAPA
I can't hear you.

Inside the helmet, CAPA'S words sound unnaturally loud.

SEARLE reaches out and adjusts something on the side of
CAPA'S helmet.

SEARLE
(coming through radio
link)
I'm saying: don't watch her back.
Watch yours.

CAPA frowns.

CAPA
Searle...?

SEARLE
Good bye, Capa.
(beat)
It's okay, you know. However it
works out. All flesh is stardust.
(MORE)

SEARLE (cont'd)
We'll just return to the place from
which we came.

132 INT. ICARUS I/OUTSIDE AIRLOCK

132

SEARLE is gone.

MACE and CAPA and HARVEY wait.

MACE
Okay. We've got just one shot.
You ready Cassie?

CASSIE
(over radio link)
I'm ready.

MACE
Okay.

MACE and HARVEY approach CAPA, and lock their arms tight
around him.

MACE
Let's do it.

From outside, SEARLE opens the door to the airlock.

Immediately, all three men are sucked out into the airlock...

... then ejected through the broken outer door, and into
outer space.

133 INT. ICARUS I/AIRLOCK

133

The three men shoot through the airlock, propelled by the
evacuating gases.

As they pass through the broken area, HARVEY'S shoulder
catches twisted metal.

His shoulder visibly breaks, and he is wounded with a deep
gash.

Blood sprays out -

- and freezes immediately.

134 EXT. ICARUS II

134

Silence as...

... we watch MACE, CAPA and HARVEY shoot out from ICARUS I, towards ICARUS II...

... in the weightlessness of space, they have no control over themselves.

They fire across the short distance between Icarus I and II...

... then collide hard against the side of the ICARUS II.

The impact is shocking.

MACE bounces off, away from the airlock.

But he is caught by CAPA.

But HARVEY is not.

He has struck the hull at an odd angle, and is now falling down the side of ICARUS II, towards MACE.

A STRANGE, SLOW SEQUENCE.

HARVEY is only a couple of metres from the side of the ship.

When he reaches out his hand, his fingertips are only an inch from the side of the hull.

But he is in zero gravity vacuum. There is nothing he can do to affect his trajectory.

He twists. Stretches. Strains.

All to no effect.

And now we can see that he is literally freezing as he falls.

His eyes open and ice-over at once.

He opens his mouth to scream...

... and as he does so, the moisture in his breath crystalises - hanging in a sparkling dust-cloud around his mouth.

In this posture, he dies.

But we stay with him.

Down the length of the ship, until his hand strikes a protuberance -

- and his fingers shatter, and his frozen corpse spins off into space...

... until it is unshielded from the sunlight.

135 **INT. AIRLOCK**

135

The airlock is re-pressurised.

MACE is collapsed on the floor.

CORAZON and CASSIE rush in to help MACE.

CAPA leans back against the airlock wall, still in his space suit.

 CAPA
 (quiet)
 Jesus.

FADE TO:

136 **EXT. ICARUS II**

136

ICARUS II fires its booster.

137 **INT. ICARUS I/OXYGEN GARDEN**

137

From the Oxygen Garden, SEARLE watches ICARUS II power away.

Until he is alone.

Then -

- he unzips the chest of his jump suit.

And starts to undress.

He strips until he is naked.

138 **INT. ICARUS I**

138

SEARLE moves through the empty spacecraft.

He is holding something in his hand.

139

INT. ICARUS I/OUTSIDE OBSERVATION ROOM

139

SEARLE is outside the OBSERVATION ROOM.

Manually, he opens the door...

... and as soon as he does so -

- and incredibly FIERCE light bursts out.

The BRIGHTEST LIGHT light we have ever seen.

So thick and bright, it seems to push out of the doorway as a solid block of substance. Photons becoming matter.

A moment. Then SEARLE reveals what he has been holding in his hand.

His SUNGLASSES.

He puts them on...

... and, naked except for his shades, steps into the light.

140

INT. ICARUS I/OBSERVATION ROOM

140

Pure light.

And in it, just discernible...

... SEARLE is smiling.

Smiling.

Open mouthed.

Until he is bleached away to nothingness.

CUT TO:

141

INT. OBSERVATION ROOM

141

Still, BRIGHT LIGHT in the OBSERVATION ROOM.

But when we hear...

CAPA'S VOICE
Icarus. Lower the level.

... we realise we are on ICARUS II.

The light levels dial down, and we see CAPA, shielding his face with both arms.

Steam is rising off his body.

A few moments.

Then, CAPA lowers his arms.

In front of him, through the portal, we can see the filtered image of the sun.

Much larger than we have previously seen.

CAPA sits on the sofa, and gazes at the star for a few moments.

Until:

CAPA
Icarus.

ICARUS
Yes, Capa.

CAPA
What happened on Icarus One?

Silence.

ICARUS
I am unable to answer that question.

Silence.

CAPA
Did they kill each other?

ICARUS
I am unable to answer that question.

Silence, as CAPA thinks further.

Then:

CAPA
Why does this mission require a human crew?

ICARUS

Deep space travel presents too many variables to program into a flight computer. Given the importance of the mission, a human crew is a prerequisite, in order to allow for decision-making in unforeseen circumstances.

CAPA

(echoes)

Unforeseen circumstances.

ICARUS

Micro asteroid punctures hull. Navigation system impaired by electromagnetic pulse. Solar flare corrupts system hardware.

CAPA

I understand all that.

(beat)

Maybe I asked the wrong question.

ICARUS

Please state correct question.

Beat.

CAPA

Okay.

Beat.

CAPA

What if the unforeseen circumstance is us?

142 INT. OXYGEN GARDEN

142

In half-light, CORAZON squats in the ashes of her garden.

143 INT. FLIGHT DECK

143

MACE sits in the pilot's chair, staring into middle distance, eyes reflecting data from the monitor screens.

144 INT. CORRIDOR TO OXYGEN GARDEN

144

CASSIE sits, curled, arms wrapped around her legs.

145 INT. MED CENTER

145

TREY lies in the MED CENTER.

146 INT. SOCIAL AREA

146

The graphic on the monitor still shows the trajectory that led ICARUS II to ICARUS I.

But we can now see that ICARUS II is some way past that point, and is close to the SUN.

CAPA, MACE, CORAZON and CASSIE are at the table. The remaining empty seats say everything they need to.

MACE

I've been through Icarus's activity log and it checked out. Then I double-checked, and Cory tripled - same result. In other words, unless Icarus is deleting her own files, it wasn't her.

CORAZON

And there's no malfunction on the airlock hardware.

MACE

Which means the airlock was manually decoupled.

(beat)

Someone on the mission tried to fuck us up.

CORAZON

Cassie and I were together on the flight deck the whole time.

MACE

Capa and me were left stranded on Icarus I. So all of us are ruled out. And that only leaves two possibilities.

MACE pauses.

MACE

One: Searle. Half-crazy staring at the sun. If he wasn't half crazy to begin with.

(MORE)

MACE (cont'd)

(beat)

My gut feeling: it was him.

MACE breaks off. Takes a deep breath. This is hard for him.

MACE

Two: Trey.

CAPA

Trey is so doped up he can hardly walk or feed himself. He sleeps twenty three hours a day. And he blames himself for everything that has gone wrong. Why would he do it?

MACE

We don't know. But the possibility remains that it was him. And we have to take that seriously.

CAPA

By doping him up more?

MACE and CORAZON exchange a glance.

CORAZON

This isn't just about the possibility he sabotaged the airlock. There's something else too. When Searle and Harvey died, we lost two of the short straws.

(beat)

If Trey dies, we'll have the oxygen to make it to the delivery point.

This is what MACE and CORAZON were building to, and the logic is truly powerful. Undeniable.

And they all know it.

Silence.

CAPA

So that's it. That's what you're leading to. We kill him.

CAPA looks up at them.

CAPA

At least we now know what happened on Icarus One: the same thing that's happening here.

MACE

What are you trying to remind me of, Capa? My lost humanity? Give me a fucking break. Which of us give our life priority over the mission?

(beat)

I'll be the one to do it. I'm not passing any bucks.

CAPA

How?

MACE

That's between me and Trey.

A moment.

MACE

But I'm not going to do it unless I've got everyone's backing. If I do it alone, it's...

CAPA

Murder.

MACE pauses. Gives CAPA a look that is itself murder. But swallows it.

MACE

We'll vote. Unanimous decision required.

(beat)

So. You know where I stand.

CORAZON

And me.

A beat.

MACE and CORAZON sit, and wait.

CAPA

So.

(beat)

So - yes. If my vote matters to you, you have it.

MACE nods.

CORAZON

Cassie?

All look to her.

She looks a thousand miles away. A hundred thousand.

CASSIE
Make it easy for him. Somehow.
Find a kindness.

Silence.

Then MACE stands and exits.

147 INT. ICARUS II

147

We follow MACE as he walks through ICARUS II, to the MED CENTER.

148 INT. MED CENTER

148

MACE enters the MED CENTER.

He walks over to a compartment, which he opens, revealing surgical knives and equipment.

Note: on the tray, two of the blades are already missing.

A moment, as MACE chooses a knife.

He checks the balance and grip in his hand, then turns and sees...

... for the first time, that TREY is not there.

The bed is empty.

A moment.

Then, at the entrance to the EARTH ROOM, he sees a smear of BLOOD.

MACE frowns.

Goes to the entrance to the EARTH ROOM.

Looks inside.

A beat.

Then he speaks into his RADIO LINK.

MACE

Everyone. Get here now.

149

INT. MED CENTER/EARTH ROOM

149

BLUE SKY.

Clouds moving.

Then, over the clouds, a frozen spray of blood.

We reveal TREY.

Dead.

Then CAPA, MACE, CASSIE and CORAZON, looking down at him.

CORAZON kneels beside TREY and picks up a MED CENTER scalpel.

CORAZON

He cut his wrists.

A beat.

MACE

He did it for the mission.

CAPA

He beat you to it.

MACE snaps. He grabs CAPA with one hand, pushing him backwards against the wall.

A moment between them, up close.

Then:

MACE

Just to make something clear. All these deaths: Asher, Harvey, Searle, Trey. None of them would have happened if you hadn't diverted the mission.

MACE reaches down, and wipes his hand in TREY'S blood.

MACE

So this...

He grabs wrist, and smears TREY'S blood on to CAPA'S hands.

MACE
... Belongs here.

A moment.

CAPA
Fuck you.

Perhaps this is what MACE was looking for.

He punches CAPA in the stomach.

CAPA doubles up.

MACE pulls CAPA upright again -

- then punches a second time.

Then pulls back for the third.

But the strength seems drained out of him.

He's panting hard. Too hard.

MACE lets CAPA fall to the ground.

MACE is breathing hard.

MACE
Jesus.
(breaks off)
Can't...
(breaks off)
... catch my breath.

Silence.

CORAZON is watching them, blank and dazed.

CORAZON
The oxygen is starting to run out.

A beat.

Then CASSIE turns and leaves.

150

INT. OBSERVATION ROOM

150

The SUN blazes large in the Observation Room.

It's huge.

Passing between many filters.

Multi coloured.

Then -

- we see there is someone silhouetted on the seat.

We can't make out which of the crew it is. The light is disguising their precise shape, making them seem slimmer than they could be. Arms and neck too thin. Head an ellipse. Almost alien.

151

INT. SOCIAL AREA

151

CAPA walks into the SOCIAL AREA.

Only CASSIE is there, with a plate of untouched food in front of her. She's lost in her thoughts and doesn't look round when he enters.

CAPA fills a glass of water for himself and goes to sit opposite her.

He wants to say something to her...

... But he isn't sure how to put it.

For a while, he just sits there, holding his glass of water.
Then -

CAPA

I woke with a fully formed thought
in my mind: I don't want to die
alone.

Silence.

Then, for the first time since he entered the room, CASSIE looks up to face him.

CASSIE

Do you want to fuck?

Silence.

CAPA

No.

Silence.

CASSIE
It's the only think I can think of
that makes any sense.

152 INT. FLIGHT DECK 152

MACE sits in the Flight Deck alone.

153 INT. OXYGEN GARDEN 153

CORAZON enters the darkened OXYGEN GARDEN.

154 INT. CASSIE'S BUNK 154

CASSIE alone lies in her bunk. She is quietly weeping.

155 INT. STELLAR FISSION BOMB 155

CAPA stands on the gantry, in front of the console. As we have seen him before, he is watching fluid streams of data pass across the monitor screen.

Silence, until:

ICARUS
Is there a problem with the
payload, Capa?

CAPA
No. It's fine.

ICARUS
You have checked this data many
times. And I check the data
myself, continuously.

CAPA
I know, Icarus. I'm just...

CAPA breaks off. He was about to say - I'm just watching your back. Until he noticed the echo of Searle's words.

CAPA
I'm just making sure.

ICARUS
Yes, Capa.

Silence.

Then:

ICARUS

Capa.

CAPA

Yes.

ICARUS

I need to inform you that you are dying. I don't wish to alarm you. But the release of this information is dictated by my initiative parameters.

CAPA pauses.

CAPA

Thank you, Icarus. But we know we're dying. We're just choosing not to talk about it. It's a human thing.

ICARUS

I understand.

CAPA

As long as we live long enough to deliver the payload, we're okay with dying.

Silence.

ICARUS

Capa.

CAPA

Yes.

ICARUS

You will not live long enough to deliver the payload.

CAPA looks up from the console, frowning.

CAPA

Please clarify.

ICARUS

Owing to current oxygen reserves, the crew will not survive to the scheduled delivery point.

(MORE)

ICARUS (cont'd)

This does not prevent completion of the mission. In the event of the death of the crew, I am programmed to fly the payload into the sun.

CAPA

Copy. Clarify: current oxygen reserves.

ICARUS

Five hours, before crew will be unable to perform complex tasks. Sixteen hours, before crew will be unable to perform basic tasks. Twenty seven hours until death. Journey time to delivery point: forty one hours.

CAPA

That's impossible. Corazon was certain: we have remaining oxygen to keep *four* crew alive.

ICARUS

Affirmative. Four crew could potentially survive on current reserves.

CAPA

... But Trey's dead. There are only four crew members.

ICARUS

Negative.

CAPA

Affirmative, Icarus. Four crew. Mace, Cassie, Corazon and me.

ICARUS

Five crew members.

CAPA'S face. Sudden cold realisation. Dawning.

CAPA

Icarus.

ICARUS

Yes, Capa.

CAPA

Who is the fifth crew member?

ICARUS

Unknown.

A long beat.

CAPA

... Where is the fifth crew member?

ICARUS

In the observation room.

156

INT. OBSERVATION ROOM

156

CAPA opens the door to the observation room...

... and is bathed in light.

The sun is huge. Taking up all of the portal.

For a few moments, CAPA watches the solar flares explode outwards from the boiling surface.

Then, resolving through the image, we see that there is a figure, standing in front of the portal.

Dwarfed by it. Enveloped by the sun.

Then the figure turns.

A strange effect - the MAN, who is naked, is so fiercely backlit that his skin is translucent. We can see his bones, his organs, the shadow of his skull.

A moment, as CAPA and the MAN face each other.

Then the MAN speaks.

MAN

Are you an angel?

CAPA seems too stunned to even reply.

MAN

Has the moment come? I've been waiting. So long.

CAPA

... Who are you?

MAN

Who am I?

Beat.

MAN

At the end of time, a moment will
come in which just one man remains.
Then the moment will pass. The man
will be gone. There will be
nothing left to know that we were
ever here. Nothing, but stardust.

Beat.

MAN

Am I that man?

Now on CAPA'S face - as he realises, suddenly, who he is
talking to.

CAPA

My God. Pinbacker.

Behind PINBACKER now, a colossal solar flare reaches out from
the sun as if to claim him.

PINBACKER

Not your God.

Beat.

PINBACKER

Mine.

CAPA frowns.

Then looks down.

On the material of his shirt, behind a long slice in the
fabric, a blossoming flower of blood is spreading around his
stomach.

Dazed, he takes a step backwards.

He looks back up at PINBACKER.

And now we see, in PINBACKER'S hand - the KNIFE he used to
kill TREY.

PINBACKER raises the knife, about to slice CAPA'S neck.

CAPA

(yells)

Icarus! Full sunlight!

SUNLIGHT fills the room - bleaching everything to whiteness.

157

INT. CORRIDOR/OUTSIDE OBSERVATION ROOM

157

The corridor outside the observation room.

The door to the observation room opens, and LIGHT floods out.

On his hands and knees, CAPA scrambles out.

His stomach area is wet with blood.

He tries to get up.

He trips - falls sideways.

He's blinking, tears streaming from his eyes, temporarily half-blinded.

He picks himself up, and stumbling, arms outstretched, starts to run.

He runs out of shot...

MOMENTS LATER

PINBACKER steps out of the observation room.

He stands a moment in the blaze - upright, back-lit by the SUNLIGHT from the open observation room.

A blackened silhouette shape.

The door behind him closes.

And now we can see that where the SUNLIGHT had been blazing against his naked back, the skin is not steaming but *smoking*.

Even burning. Tiny flames lick on the edges of crusts of skin, that glow like coal embers, or miniature lava streams.

Unconcerned by what must be immeasurable pain, PINBACKER turns in the direction CAPA fled, and gives chase.

158

INT. CORRIDOR TO OXYGEN GARDEN

158

CAPA is running along the long corridor that links the living quarters to the back of the ship.

He tries to call out. To call for ICARUS or MACE. But he's too short of breath.

CAPA looks behind him - and sees PINBACKER'S black, smoking figure running after him, at the far end of the corridor.

Gasping, CAPA runs again.

159

INT. AIRLOCK

159

CAPA has run into the AIRLOCK.

A total dead end.

Panic on CAPA'S face.

CAPA turns and sees PINBACKER entering the airlock.

CAPA lunges for a panel -

- and the glass interior pressure door slides shut, sealing CAPA in the AIRLOCK, and PINBACKER on the other side.

PINBACKER stops at the door.

Checks it.

Tries to open it.

ICARUS

Access denied. Interior pressure door is manually locked from the other side.

A moment, as PINBACKER and CAPA face each other through the glass...

... and we see PINBACKER'S face clearly for the first time since we saw him on the broadcast.

PINBACKER'S skin is so sun-damaged and eaten with melanomas we can hardly recognise him.

The moment is held.

Then:

PINBACKER lifts his hand and presses the panel on *his* side of the door.

Then:

PINBACKER turns, and leaves.

A silent beat.

CAPA peers through the glass.

PINBACKER definitely seems to have gone.

The first thing CAPA does is to lift his shirt and checks his wound.

Across his stomach is a deep slash. Blood is welling out fast.

CAPA
Oh Christ.

CAPA checks again for PINBACKER through the glass. Then, with fingers slicks with blood, he presses the panel on his side of the door.

And nothing happens.

ICARUS
Access denied. Interior pressure door is manually locked from the other side.

PINBACKER has locked CAPA in.

A beat.

CAPA
Okay.

CAPA takes a breath. Calming himself.

CAPA
Icarus. Override manual lock.

ICARUS
Negative. I cannot override manual lock unless commanded by ship's superior officer, in order to allow airlock to function as a brig in emergencies.

CAPA
Fine! Who's the fucking superior officer?

ICARUS
Mace.

CAPA
Icarus. Radio link to Mace.

ICARUS
Radio comms to airlock has been
manually closed down.

CAPA slams his fist against the glass.

CAPA
Fuck! FUCK! FU-

He breaks off.

Through the glass, he has seen something.

Through the inner airlock, the lights at the far end of the
corridor that leads to the rest of the ship...

... switch off.

A beat - then the next nearest set of lights switch off.

It is as if darkness is encroaching on his position.

CAPA watches horrified as the darkness gets closer and
closer, as the lighting system shuts down...

... until he is left in a single bubble of light in the outer
airlock.

CAPA
(quiet)
Shit.

Click.

And the lights go out. Pitch black.

160

BLACK SCREEN

160

The sound of scuffling. Someone looking for something.

A muffled swearword.

CORAZON
God damn. Where the Hell did I put
it?

Then -

- the single beam of a flashlight illuminates CORAZON'S FACE.

161

INT. OXYGEN GARDEN - PITCH BLACK

161

CORAZON shines her flashlight around the OXYGEN GARDEN.

CORAZON

Icarus. You mind switching the
lights back on? I can't see shit.

Silence.

CORAZON

... Icarus! I'm in the Oxygen
Garden, and you've killed the
fucking lights!

Silence.

CORAZON frowns.

CORAZON

Icarus? You there?

No reply.

And suddenly CORAZON is spooked. Icarus is always there.

CORAZON

Icarus!

Silence.

Then CORAZON freezes.

From somewhere in the garden, she has heard a noise. Soft, a
padding, treading on ashes.

She spins, swinging the beam around. And sees nothing except
the blackened remains of her garden.

CORAZON

Who's that?

Silence.

CORAZON

Mace? Is that you?

(beat)

Mace! Why are the lights out?

Silence.

Another noise.

She turns again. And again, finds nothing.

CORAZON
(bravado, unconvincing)
If this is some kind of bullshit
joke or...

She breaks off.

This time, she hasn't heard something.

She has seen something.

Outside the circumference of her FLASHLIGHT BEAM...

... a figure.

To her left. Standing in the darkness.

Gently glowing.

CORAZON screams.

162 INT. CASSIE'S BUNK - PITCH BLACK

162

CASSIE, in her bunk, has also found her flashlight.

Her head is cocked to the side. She's listening intently.
Did she just hear CORAZON'S scream?

A silent beat.

But all we can hear is CASSIE'S own breathing.

163 INT. SLEEPING QUARTERS - PITCH BLACK

163

CASSIE opens the partition.

The SLEEPING QUARTERS seem empty.

Jamming her flashlight in her mouth, she pulls on clothes
hurriedly.

There is a noise from somewhere near.

CASSIE'S head snaps around.

164 INT. AIRLOCK - PITCH BLACK

164

CAPA is still in the outer airlock.

Ahead, from the corridor outside the inner airlock, from which he saw the darkness encroach...

... a FLASHLIGHT BEAM appears.

It sweeps the corridor, then shines directly towards CAPA.

CAPA pulls back. He pushes himself against the wall, trying to avoid the flashlight's sweep.

The person holding the flashlight comes nearer...

... and enters the inner airlock.

CAPA slides further away. There is a slightly protruding bulkhead. Not enough room for a person to fully hide, but CAPA presses himself behind it...

... as the flashlight is directed through the glass partition, seeking out around the dark.

Then, the flashlight picks out a sliver of CAPA'S face.

He gasps as he is found.

A moment later, the airlock partition is opened. The person is in.

The light shines directly into CAPA'S face, blinding him. He is frozen with fear.

A beat.

MACE

Capa?

CAPA breathes out in a rush.

CAPA

(gasps)

Mace.

MACE

What the fuck is going on? All the lights are down and I can't contact Icarus.

(seeing the blood on

Capa's stomach)

Jesus - what have you -

CAPA

Pinbacker's on board.

MACE

... What?

CAPA

Pinbacker. He never died. He got on board. He decoupled the airlocks. Killed Trey. He wants to kill all of us.

MACE

Whoa. Slow down.

CAPA

No time to slow down. No air.

(takes a breath)

No lights, no Icarus. It's the same thing he did on Icarus One.

Check the flight deck, and we'll be on a locked orbit.

MACE

(incredulous)

Why would he be doing that?

CAPA

Because he's fucking crazy.

CAPA grabs MACE'S hand and uses it to haul himself up.

MACE

Where are you going?

CAPA

Cassie.

165

INT. SLEEPING QUARTERS - PITCH BLACK

165

CASSIE stands, alert as a cat, watching ahead where...

... a beam of light has appeared at the far end of the SLEEPING QUARTERS.

Someone is in the SOCIAL AREA.

Immediately, CASSIE switches off her own light.

A beat later, in the entrance to the SOCIAL AREA, a dark silhouette figure appears.

PINBACKER.

CASSIE catches her breath.

PINBACKER'S head turns towards her.

166

INT. AIRLOCK - PITCH BLACK

166

MACE

Wait.

Clutching his stomach, CAPA is moving towards the exit.

MACE

Wait!

He catches CAPA'S arm.

MACE

Forget Cassie.

CAPA

What?

MACE

If what you're saying is true,
she's dead. Like we're dead.

(holding Capa)

It's the mission, Capa. Only the
mission.

Beat - on this stark truth.

MACE

We need a plan.

167

INT. MED CENTER - PITCH BLACK

167

Blackness.

CASSIE, breathing fast, but quiet.

She's eluded PINBACKER for the moment. Slipped away.

Then - a tiny sliver of light.

We see what CASSIE is doing. She's being *smart*...

... using her fist to cover the flashlight - letting only the
narrowest beam escape between her fingers.

The tiny beam shows us we are in the MED CENTER.

168

INT. MED CENTER/EARTH ROOM - PITCH BLACK

168

CASSIE slips inside the EARTH ROOM.

The sliver beam shows TREY'S corpse.

The EARTH ROOM is a cul de sac.

She presses herself against the far wall, and switches off her flashlight.

Black screen again.

Just CASSIE'S breathing. Laboured. But trying to keep it quiet.

Then a noise outside.

PINBACKER is in the MED CENTER.

169

INT. ICARUS II - PITCH BLACK

169

Total darkness.

But we can hear movement.

Then SUDDENLY -

- the LIGHTS go on.

Suddenly the LIGHTS go on. Only for a second, almost as a strobe, illuminating everything.

In that moment, we see that CAPA is climbing through an aperture, into the PAYLOAD SECTION.

Then the lights flick off again.

170

INT. FLIGHT DECK - PITCH BLACK

170

MACE is in the flight deck, as we saw him on ICARUS ONE.

On his back, working on an area of the ripped wiring...

... stripping the plastic with his teeth, binding the exposed gold threads with his fingers -

Sweating. Hands shaking with adrenaline.

MACE
(breathing)
Come on. Come on you fucker.

Again the lights power up for an instant - revealing in another strobe the FLIGHT DECK, trashed.

MACE
Come on!

171 INT. MED CENTER/EARTH ROOM - PITCH BLACK

171

In the EARTH ROOM the lights come on again, and stay on.

As do the images on the EARTH ROOM WALLS.

Blue sky.

CASSIE backed against the far wall.

TREY'S corpse on the floor.

Then, SUDDENLY -

- the image on the opposite wall distorts and shatters.

And in its place, forcing through the smashed TWO-WAY -

- is PINBACKER.

The EARTH ROOM malfunctions. Multiple images of landscape flash as PINBACKER'S face and bloody arm reach inside the smashed two-way.

The skin around his arm and hand has split from the action of smashing. The arm is slick with blood. Dripping and spraying.

CASSIE pushes herself back against the far end of the room.

She's screaming.

Hyperventilating, failing to get the oxygen she needs.

PINBACKER starts to climb inside.

With the top half of his body through, he reaches out and grabs CASSIE'S arm...

His blood-slicked grip on her fails.

CASSIE twists free, lunges at the door to the EARTH ROOM, slips through, and runs...

... as PINBACKER extricates himself and gives chase.

172 INT. ICARUS II

172

CASSIE running through the spaceship, chased by PINBACKER.

She's got distance on him, but he's gaining.

As she reaches the access to the PAYLOAD BAY, we cut away to:

173 INT. FLIGHT DECK

173

Most of the monitors are showing STATIC.

Some of the monitors are smashed.

One of the monitors shows a representational graphic of ICARUS TWO in a locked orbit around the sun.

MACE isn't interested in any of them.

He's scrambling inside the access tunnel to the ICARUS computer system.

A TUNNEL, easily wide enough to crawl down, of literally hundreds of thousands of cables. Breathtaking, amazingly intricate wiring.

All been ripped apart with violence.

And out of the thickest ARTERIAL CABLES...

... LIQUID MERCURY is splashing and jetting, as if from slashed wrists.

174 INT. FLIGHT DECK/ICARUS ACCESS TUNNEL

174

MACE crawls inside the access tunnel.

He pulls himself along on his back.

MERCURY splashes down on him, in his eyes and mouth.

But MACE has found what he is looking for.

A sub-compartment marked INTERCOM SYSTEM.

He rips it open...

175

INT. PAYLOAD RING

175

CAPA is also in a narrow access tunnel, but this is CIRCULAR, curving around a twenty five metre radius. It is the RING around the separation point between the rear section of the ship, and the payload/shield.

MACE
(over system)
Capa.

MACE'S voice has appeared as ICARUS'S voice has done until now.

MACE
(over system)
Can you hear me? Are you still
breathing?

He is. Desperately. Gulping for air in the exertion of running and low O2, and the pain of stomach wound.

MACE
(over system)
It's just like you said. Zero
inward trajectory. Locked orbit.
We're a satellite.

176

INT. PAYLOAD BAY/SURFACE OF STELLAR FISSION BOMB

176

CASSIE'S face. Dripping blood on to a mirrored surface, on to her own reflection.

And behind her, in the reflection -

PINBACKER. Holding her hair, as if about to yank her neck back, and snap it.

But he doesn't do it. Instead, he is looking into the air, the ether, from which MACE'S voice has come.

MACE
(over system)
But not for long.

PINBACKER listens, frozen.

177

INT. PAYLOAD RING

177

CAPA is working fast.

MACE
(over system)
So if you are breathing, we're
green lit. Good to go.

And we see now what CAPA is doing - moving down the access
tunnel, pulling levers - each marked: BOLT OVERRIDE

MACE
(over system)
I've rigged the boosters. Thirty
seconds until I short the docking
system. Just make sure all the
bolts are charged.

178

INT. PAYLOAD BAY/SURFACE OF STELLAR FISSION BOMB

178

PINBACKER'S FACE - opening his mouth, in anger and alarm.

MACE
(over system)
And gravity will do the rest.

... and the damaged sound of his voice seems to echo the
damage to his body.

PINBACKER
(quiet)
No.

179

INT. PAYLOAD RING

179

CAPA reaches for..

... and pulls down the last switch.

MACE
(over system)
Time's up.

180

INT. FLIGHT DECK/ICARUS ACCESS TUNNEL

180

MACE lies inside ICARUS.

Drenched in MERCURY, he is holding two exposed gold wires.

MACE
See you all in Hell.

A beat.

Then he touches the two wires together.

181 EXT. ICARUS II

181

For the first time, we are outside ICARUS II, this close to the sun.

And it is awesomely close - its curvature straightened by its scale in relation to the spaceship.

The explosive bolts trigger.

Just as we saw during the docking sequence between ICARUS I and ICARUS II.

The front section of ICARUS II, the shield and Payload, are launched forwards. Out of orbit.

And a split second later...

The vast BOOSTERS around the PAYLOAD SECTION suddenly FIRE...
... and ENGULF the detached rear part of the ship.

182 INT. TOPSIDE OF THE STELLAR FISSION BOMB

182

PINBACKER looks up as the engines fire, and the tremor of power ripples through the ship.

A look of confusion on his ravaged face.

183 INT. FLIGHT DECK/ICARUS ACCESS TUNNEL

183

MACE is quiet. Just - waiting. Or thinking. Whatever goes through a man's mind at this moment.

More moments pass.

Then, almost too fast to register -

- he is suddenly lost in blinding flame.

184

INT. OUTSIDE PAYLOAD BAY

184

CAPA reaches down, and opens the hatch to the payload bay...

185

INT. PAYLOAD BAY/TOP SIDE OF STELLAR FISSION BOMB

185

... and drops inside.

In the one sixth gravity, CAPA falls slowly to the payload's surface.

He lands.

Gently.

And stands. Looking at the huge, flat expanse of silver before and beneath him.

For the first time, we reveal the dimensions of the bomb.

A vast mirrored cube, whose size we have never been able to appreciate until now. It is stadium vast, and the small figure of CAPA on its topside is dwarfed by the scale.

And along the surface of the bomb, a trail of blood...

... leads to one of the four edges.

On which two more figures can be seen.

PINBACKER, standing.

And beneath him, CASSIE.

A moment...

... as CAPA takes in the tremors of the boosters, the sense of acceleration.

Then something strange happens.

A DISTORTION.

A FLASHED image - the PRECISE opposite of the distortion in the Earth Room (scene 34).

CAPA is suddenly bloodless, the colour back in his face, upright. *We realise, this was the moment foreshadowed.*

Then the moment is passed.

Cut back to CAPA, ashen-faced, blood-sodden.

186 EXT. ICARUS II

186

The shield and payload are flying *into* the sun.

Vast solar flares arc past the spaceship.

And as the gravity takes the ship, the speed gets faster -

And faster -

And in exact proportion to the speed of the ship, the endless movement of the sun's boiling surface is SLOWING.

187 INT. PAYLOAD BAY/EDGE OF BOMB

187

Now, distant from CAPA, we see the reflection at PINBACKER'S feet, as a slight distortion ripples across it.

PINBACKER raises his hand.

Blood from PINBACKER'S split skin is falling.

But the droplets are behaving strangely.

Some are remaining static.

Some orbiting each other, like miniature solar systems.

Then FLASH CUT to -

- PINBACKER standing on the mirrored surface of the bomb, alone, against a backdrop of FIRE.

188 EXT. THE SUN

188

Extreme close up of the surface of the sun.

Held.

189 INT. PAYLOAD BAY

189

Extreme close up on the face of CAPA.

His face is vast. We can see the pores on his skin as craters, beads of sweat as biodomes.

Then the same of PINBACKER.

His face is destroyed by a mesh of fissures that erupt across his skin.

190

EXT. THE SUN

190

The surface of the sun.

And the payload racing towards it.

191

INT. PAYLOAD BAY

191

NOW we see CASSIE.

Looking up. In her own time space.

And seeing, in amazing slowness, impossible slowness...

... PINBACKER holding CAPA.

By the neck.

Over the precipice edge of the bomb.

The blood droplets that fall from them are almost frozen.

The expressions on their faces twist almost imperceptibly.

CASSIE frowns. As if she has time to spare.

FLASH CUT to -

CASSIE lying in darkness, eyes open. Body broken. Dead.

Then CUT BACK to -

CASSIE, launching herself at CAPA, to knock him from PINBACKER'S reach.

In the impossible slowness of the time distortion -

With each of the three participants *thinking* at a vastly faster speed than they are *moving* -

CASSIE flies towards CAPA.

And contacts him. Gripping him. Clutching him.

And as for a moment, it is as if all three might fall into the void.

But instead, something strange happens. An expanding band of bright redness suddenly expands around PINBACKER'S upper arm.

The skin is sloughing off, stripping PINBACKER'S arm to raw muscle...

... And CASSIE and CAPA fall backwards into the void, trailing PINBACKER'S burned skin behind.

192

INT. PAYLOAD BAY

192

CAPA and CASSIE fall together, away from PINBACKER.

Into space, then pulled by gravity back towards the surface of the bomb, at the mid way point.

They tumble...

Slide...

Away from each other.

CASSIE skids and spins out of CAPA'S view.

CAPA claws and grabs at the smooth surface of the bomb.

And when his fall finally comes to a halt...

... he is close to the mirrored ramp into the bomb, that we saw before with SEARLE.

And CASSIE is nowhere to be seen.

CAPA

Cassie!

No reply.

Instead, looking down at him from the top of the bomb, CAPA sees PINBACKER, gazing down at him.

193

INT. PAYLOAD BAY/TOP SIDE OF STELLAR FISSION BOMB

193

Stillness. Quiet.

Without distortion.

Suddenly, PINBACKER starts to run...

... OVER the edge of the bomb.

194

INT. PAYLOAD BAY/SIDE OF STELLAR FISSION BOMB

194

PINBACKER runs over the edge, as if now running down a cliff-face towards CAPA...

... a cliff-face which, from CAPA'S perspective, is the floor.

Note: effectively, because the bomb has its own gravity, each of its six sides are effectively a floor.

CAPA watches, aghast as PINBACKER sprints towards him.

He looks around.

He can't see CASSIE.

With PINBACKER closing, he throws himself down the ramp, towards the entrance to the interior bomb.

195

INT. STELLAR FISSION BOMB

195

In the bomb, a sliver of light appears.

CAPA tumbles inside.

Closes the seal behind him - and as he does so, PINBACKER'S howl/scream cuts out.

CAPA stands alone on the gantry, surrounded by the sense of infinite darkness and space within the bomb.

Blood soaking into his hands.

At the far end of the gantry, the console.

Suddenly glowing. Lighting up.

CAPA frowns.

Then with difficulty, walks towards the console.

Which is now flickering and glowing, and number-crunch readouts are scrolling across the small monitor screen.

At the console now, the scrolling data illuminates CAPA'S face.

CAPA senses someone behind him.

He turns -

- and sees:

Cassie. But her blood and wounds have gone. She seems whole.

A beat of mystery and stillness and confusion.

CAPA

Cassie...

(beat)

... what's happening?

CASSIE takes a moment before replying. Observing CAPA calmly.

Then says:

CASSIE

We are flying into the sun. We are completing the mission.

And her voice is strange. It is clearly CASSIE, but it contains nothing of the trauma that she has just been through. She is entirely calm.

CAPA

I don't understand. We can't complete the mission without Icarus.

CASSIE

Capa.

(talking as Capa)

What if the unforeseen circumstance is us?

The words are a precise recording of the question CAPA once asked ICARUS.

CAPA isn't sure of his own perception - whether he heard what he thought he heard. Whether it is another part of the time/space distortions.

CASSIE kisses CAPA. Tenderly.

CASSIE

You were so afraid. But it was foreseen.

A beat.

CAPA

Cassie?

Silence.

CAPA

Icarus.

CASSIE smiles.

And when she speaks, *it is with ICARUS'S voice.*

CASSIE

(as Icarus)

Affirmative, Capa.

Stunned beat, as CAPA understands.

CASSIE

(as Icarus)

Psychiatric deterioration of crew
foreseen. Sabotage by crew
anticipated.

196

INT. PAYLOAD BAY/SIDE OF STELLAR FISSION BOMB

196

On the bomb, PINBACKER stands.

ICARUS

Sabotage attempt deflected.
Discreet flight and deployment sub-
systems are fully operational. And
engaged.

Near PINBACKER lies CASSIE'S dead body, killed in the fall.

197

EXT. ICARUS II

197

Now, with the combined speed of the boosters and the sun's
gravity -

The SHIELD and PAYLOAD reach an unbelievable speed.

Now racing towards the surface of the dying star.

198

INT. STELLAR FISSION BOMB

198

CAPA and ICARUS/CASSIE stand in the darkness.

CASSIE

(as Icarus)

Boosters shut down.
(MORE)

CASSIE (cont'd)
Propulsion redundant. Trajectory
dictated by gravity. Speed
unknown.

199 EXT. ICARUS II 199

The ship is about to contact the actual surface of the sun.
The SHIELD is destroyed, leaving only the PAYLOAD BAY.

200 INT. TOPSIDE OF THE STELLAR FISSION BOMB 200

The outer skin of the PAYLOAD BAY is burned away.
For the briefest of moments, only the silver BOMB...
And CASSIE'S body...
And PINBACKER remain.
As he sees the FACE OF GOD.
Then PINBACKER is consumed.
Leaving only...

201 EXT. STELLAR FISSION BOMB 201

... The vast mirror cube is now through the surface, and
flying into the heart of the sun.

202 INT. STELLAR FISSION BOMB 202

By contrast, quiet. CAPA and ICARUS/CASSIE are together.
A beat.
Then...
... in the middle of the chamber, directly above where CAPA
lies, a single SPARK appears in the air.
It fizzes and pops, but remains in roughly the same location,
moving like a firefly.
Then, suddenly, the SPARK splits into TWO SPARKS.
CAPA'S FACE - awed by the simplicity of the image, and the
beauty.

The fizzing SPARKS double again to four...

Then four to eight, then sixteen, then thirty two, sixty four...

... and suddenly the SPARKS are multiplying with exponential speed.

And as the sparks fill the void.

CASSIE

Capa.

CAPA is smiling at he miraculous sight...

CAPA

Yes, Icarus.

CASSIE

Good bye.

203

BLACK SCREEN

203

CAPTION:

8 Minutes Later

204

EXT. PARK - DAY

204

A park in the middle of a city.

A DOG is being taken for a walk by an WOMAN.

We have seen the DOG before, on a hologram-photo: MAXWELL.

Around the WOMAN'S wrist is the same BRACELET OF BEADS that CAPA wore.

By the light levels, we would estimate the time is either late afternoon or early morning.

The WOMAN throws a ball, and MAXWELL runs after it...

... over the grass, to where the ball is bouncing.

He picks it up in his teeth...

... and as he does so, the light levels all seems to change...

... brightening.

No more dramatic than when the sun appears from behind a cloud.

MAXWELL looks up at the sky for a moment.

Then, with the ball still in his teeth, he starts running back towards the WOMAN.

END

LIST OF SCENE CHANGES BETWEEN V.19 And V.20

Scene 9 - Harvey sleeps

Scene 10 - Trey cooks

Scene 12 - new lines between Mace and Trey

Scene 13 - Capa line

Scene 19 - Mace line

Scene 26 - Capa works inside bomb

Scene 32 - Icarus One positioned very near the sun

Scene 34 - Blood-soaked Capa distortion, foreshadows end

Scene 38 - dialogue between Cassie and Capa

Scene 39 - deletions

Scene 40 - various deletions

Scene 81 - deletion

Scene 82 - Capa and Searle in the bomb, set up Searle's last words

Scene 86 - Capa and Cassie kiss

Scene 90 - See explosive bolts, intercut with Cassie

Scene 130 - last Mace line deleted
Scene 131 - Searle's last words
Scene 135 - deletion, Searle's last words
Scene 149 - deletion of Cassie's lines, she turns and leaves
Scene 151 - Capa and Cassie talk
Scene 154 - Cassie weeping, delete sex
Scene 155 - Capa in bomb checking systems
Scene 156 - Capa meets Pinbacker
Scene 157 - deletion
Scene 159 - Capa checks wound
Scene 164 - dialogue, Mace and Capa
Scene 165 - line edit
Scene 166 - dialogue, Mace and Capa
Scene 167 - deletion of Cassie getting a weapon
Scene 168 - deletion
Scene 169 - Capa crawling into Payload section
Scene 171 - Cassie escapes without using a weapon
Previous 171(?) deleted
Scene 172 - deletion
Scene 175 - Mace, dialogue
Scene 176 - Mace, dialogue
Scene 177 - Mace, dialogue
Scene 178 - Pinbacker, dialogue
Scene 179 - Capa pulls last switch
Scene 180 - dialogue
Scene 181 - typo
Scene 185 - Reverse distortion of scene 34

Scene 187 - flash cut Pinbacker

Scene 188 - close up of sun

Scene 189 - close up of Capa and Pinbacker's faces

Scene 190 - the Payload flies into the sun

Scene 191 - flash cut Cassie

Scene 193 - delete scream

Scene 195 - Capa and Cassie

Scene 196 - Icarus dialogue

Scene 200 - line edit

Scene 202 - delete holding hands